THE ORAL BOOK REVIEW AS A CULTURAL FACTOR: ITS TECHNIQUE AND VOCATIONAL OPPORTUNITIES

A THESIS

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DEPARTMENT OF

S P E E C H

BY

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I hereby recommend that the thesis prepared under my supervision by CECILE PURDY entitled THE ORAL BOOK REVIEW AS A CULTURAL FACTOR: ITS TECHNIQUE AND VOCATIONAL OPPORTUNITIES be accepted as fulfilling this part of the requirements for the Degree of Master of Arts.

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PREFACE

The purpose of this investigation has been to glean all the possible information in regard to the oral book review as a type of public speaking. The writer proposed to ascertain how widespread is the activity, how reviewers assemble and organize their material, the methods of presentation employed, and the possibilities of book reviewing as a vocation.

This investigation has been conducted by reading all available material on book reviewing and literary criticism, by personal interviews with reviewers and employers of reviewers, by attending as many oral book reviews as possible, and by drawing up a questionnaire which has been sent to fifty-six reviewers. Although information has been sought from any available source regarding book reviewing throughout the United States, special emphasis has been placed upon the activity in Texas.

Deep appreciation is extended to Miss Mary K. Sands, Associate Professor in the Department of Speech, under whose supervision this thesis has been written and who has been my constant and faithful adviser.

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

A few years ago book reviews were confined to newspapers and magazines, but today they have moved to the lecture platform. The book review has become oral. People are receiving recognition in their home towns, in surrounding towns, and sometimes even in neighboring states for their ability to deliver the verbal review. Sometimes the reviews are scholarly and stimulating; sometimes they are prolix and dull; but in any case a comparatively new activity has sprung into existence. The popularity of this activity can be seen by observing the size of the crowds which the reviews draw. It is not unusual to see hundreds of people gathered in a department store to hear a single review of the latest best seller. Often local newspapers carry from one to fifteen notices of book reviews to be given in a single week. Book review clubs have sprung up all over the country; many libraries and book stores are sponsoring this activity as an attempt to stimulate reading. Book reviews can be heard over the radio, in the churches, in schools; and even theatres have been known to offer them in connection with their regular programs.

What is this oral book review? So many different types of programs are being presented to the public today under the title of "oral book review" that an exact definition is difficult to formulate. In the opinion of this writer, however, an

oral book review may be regarded as a prepared discussion of a book to be presented by an individual before an audience.

As one studies the phenomenal popularity of the oral review, there seem to be several conditions of modern life that have contributed to its growth. To understand the review's evolution one must realize the conditions under which modern society exists. One of the greatest social changes that has taken place in this country in the last fifty years is the increase in leisure time. This is the result of the machine age in which the American people live. Fifty years ago the days were filled with the necessary tasks of everyday living. Today, with the many labor-saving devices, work is done in half the time that was formerly required. Woman has been freed from many of the arduous labors of housekeeping. Her clothes are washed in a steam laundry; her milk and butter come from a modern dairy. Even within her own home she has electric dish-washing machines, vacuum cleaners, and other means of saving her own physical effort. Electricity does her work for her. Hence, the woman of today has several hours of the day in which she has no household duties. She has chosen to fill part of this time with mental occupation. Therefore, a widespread interest in literature has been aroused. The art of reading flourishes in a favorable environment, and never has that environment been so encouraging as now.

This interest in literature is also due to the popular education of today, which is giving more people an introduction

to literature. Never before has such a large number of our population been "exposed" to education and all of its cultural advantages. Night school classes, town-hall lectures, literary clubs, and many other such educational activities flourish. People are becoming more concerned with their fellowman and his activities. They are interested in what their associates think and do; in fact, they are interested in what the entire world is thinking and doing. On all sides there is an increase of interest in literature, current events, and in all forms of art. There has arisen a desire to "keep up," and reading, along with the increased methods of communication, is one way by which one may keep abreast of the times.

However, along with this increased interest in reading there has arisen such a variety of activities that people do not have the time to read all that is published. As a result the digest magazines have sprung into being. These magazines publish condensations of what the editors consider the best articles from all magazines and sometimes even condensations of the latest fiction. The editors are doing the reading for the people and giving them the "choice bits." The busy man while going to and from work on the subway may be able to do his daily reading and feel that he is "keeping up." The oral review also serves this purpose by presenting to the public a full-length book in an hour's time—or sometimes less. The busy woman, while shopping down town, can drop into a store, rest for an hour, hear a review of a current piece of literature, and feel that she has improved her mind.

Another condition of modern life which has given rise to these condensed forms of reading is the increase in the amount of readable material published. With approximately ten thousand new books published yearly in the United States alone[1] some aid is needed to help a person in book selection. For many years the written review has served this purpose, but this type of reviewing cannot be followed as an infallible guide. It is limited by space; and sometimes the magazines that give the most space to reviews are those that are influenced by obligations and advertising. Reviewers have been known to review only books given them by the publishers. On the other hand, the oral reviewer usually has a full hour in which to give her evaluation; she is under no obligations as to her selection; and she is not influenced by free books and advertising. Consequently, the oral review is serving as a means of acquainting the public with new books. It may be a guide for the public in book selection, or, it must be admitted, often it is used as a substitute for the reading of the book.

In the present generation there has arisen also an increased interest in public speaking activities. The oral book review is a phase of public speaking that many have chosen to follow. Where there are thousands listening to reviews, there are also hundreds presenting them. Women in particular have made their place in the public speaking world by being able to

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[1]Ruth Averitte, Let's Review a Book (Dallas: William T. Tardy, 1938), p. 8.

present the oral book review. The purpose of speech, as one source indicates, is "social adaptation, coordination, and control through reciprocal stimulation."[1] If the essential function of speech is the adjustment of the individual to other persons, speech, then, is a social phenomenon which owes its existence and its structure to the social group. In presenting a review the reviewer is striving to adapt herself to her audience in order to win social approval, and, for the time being, to control more or less the thinking of her audience. If another end of speech is reciprocal stimulation, then this is another purpose of the book reviewer. For in stirring up meanings she is also attempting to stimulate thought in her listeners. The pleasure that she has derived from the thought provoked in her by the book has been such that she is attempting to arouse similar thoughts within her audience. She not only has a desire to convey to her listeners the ideas of the book, but she is trying to stimulate thinking about these ideas. There is a certain satisfaction derived from being able to stimulate thought in someone else, and book reviewing is one way this may be accomplished. The personal benefit that is gained by the reviewer has a still more intimate value. The one who prepares such a review should find that in the process her thinking is sharpened and made more clear, and in con-

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[1] James Milton O'Neill and Andrew Thomas Weaver, The Elements of Speech (New York, London, Toronto: Longmans, Green and Co., 1935), p. 2.

sequence, her method of expression becomes more satisfactory to herself and more entertaining to her audience.

It appears that the purpose of the oral book review is to stimulate thought and to stimulate reading. However, there is much controversy over this last point. There are those who assert that the verbal reviews are supported by non-readers; others claim they are an important factor in the increased reading of new books. No doubt there is truth in both contentions, for many of those who hear a book review never read the book; while others seek in reviews a direction for reading. But in any case those who hear the reviews have had contact with the ideas of the book and with the author. It is possible that it has stimulated reading of other books, and that interest in books has been aroused by the conversations that follow the reviews. In other words, the verbal book review undoubtedly is making the public more "book conscious."

Since the oral book review has sprung into existence there has been a growing interest in it and an increase in its use as a vocation or avocation. The writer noted this, observed the review as being a type of public speaking, and was curious to find out if it could be followed as a profitable part-time or full-time vocation. If so, she was eager to know what one had to do in order to prepare oneself for this vocation. This, then, has been the object of this investigation. First, information was desired in regard to the demand of the oral book review. That is, just what organizations are sponsoring this activity and to what extent? How many times during

the year are reviewers called upon to give reviews? How often do they give repeat reviews, and how many different books do they review a year? Should one discuss the author's life? If so, what per cent of the time of the review should be devoted to this? Should one include what critics have said about the book? And how much time should be devoted to one's own critical analysis? Should special attention be called to character analysis or should it be woven into the thread of the story? Some people read from the book. There are various reasons for this, but mainly it is done in order to illustrate the author's style of writing. Is this permissible or should one confine the entire review to one's own words? Some give the whole content of the book, while others give just enough to arouse interest. Which method is advisable to follow? Does the audience want to hear the outcome of the plot, or do they want just enough revealed for them to decide whether or not they want to read the book for themselves? Third, what method of presentation seems advisable to follow? Should one present the review from memory, from a completely written script, from notes, or just what method should one employ? And lastly, what fee could be expected by a book reviewer for a review? Does reviewing assure sufficient compensation to justify one to choose this as a full-time vocation, or is it being used primarily as an avocation or part-time vocation?

To secure this information, five avenues of investigation were followed. First, it was necessary to assemble all

material that has been written in books and magazines on book reviewing and literary criticism. Second, personal interviews were held with outstanding reviewers, and a great deal of information was gained through these conversations. In order to get their reactions to book reviewing as a vocation, interviews were also held with the presidents of department stores in Dallas where reviews are presented. Third, special effort was made to attend reviews by different people for the purpose of observing the reviewers. In all, the writer has attended twenty-seven oral reviews during the year. Fourth, information was secured through experimentation in the oral book review class of the Texas State College for Women, where methods of reviewing were tried and conclusions drawn. Fifth, a questionnaire was drawn up and sent to all oral book reviewers in Texas whose names were available. In order to draw conclusions, it seemed desirable to find out directly from the reviewers exactly what they are doing in this field. Fifty-six names of persons with considerable experience in this activity were secured. Even though originally this investigation was to be confined to Texas alone, three names of persons from other states, whom it seemed advisable to investigate, were secured. Out of the fifty-six questionnaires sent out, forty replies were received. As the names of only three men were submitted as oral book reviewers, the reviewer has been referred to in the feminine gender throughout the thesis. Due to the personal element involved, the names of some of the reviewers have been withheld.

In drawing up the questionnaire the investigator realized that the questions in regard to the content of the review depended to a large extent upon the book being reviewed, but she attempted to word the questionnaire in order to get definite responses that could be tabulated. However, she is aware of the fact that the majority of the answers received are approximations, and she has attempted to make allowances for this fact in drawing up the conclusions. The questionnaire follows:

Questionnaire

How many times during a year do you appear before audiences giving oral book reviews?_____

How many different books do you review a year? _____

Did you receive a fee for all reviews _____

for _____ per cent, or, for none _____?

What per cent of your reviews have you presented for:

clubs _____, churches _____ schools _____,

department stores _____, book stores_____,

libraries _____, theatres _____, other organizations

(please list) _____

On the average, what per cent of the time of the review do you devote to: author's life _____, what critics have said about the book _____, your own critical analysis of the book _____, character analysis ____, telling the story _____, reading from the book ____, other matter (state what) _____

Do you tell the story in full _____, or just enough to arouse interest _____?

What fee do you ask for your reviews? _____

Please write comments or additional information on the back of this sheet.

Name _____

Address _____

_____

CHAPTER II

THE PLACE OF THE ORAL BOOK REVIEW IN EVERYDAY LIFE

The purpose of this chapter is to present definite data in order to reveal the place of the oral book review in everyday life. Examples will be presented of sponsors of the review, such as clubs, libraries, the radio, department stores, book stores, churches, schools, and theatres. Also, data will be presented concerning the demand for the review. This information was gleaned from the forty questionnaires that have been returned and from all statistics available.

Since the oral review has come into existence one of its most enthusiastic sponsors has been the woman's club—clubs with such names as The Book Forum, The Book Group, The Review Group, The Reading Club, The Bookman Club, The Modern Literature Group, and The Booklovers' Group. One club was even known to call itself "Evening with Books." Some bridge clubs have developed into book review clubs, and book reviews are now included on the programs of the study clubs that have been in existence for years.

In Dallas, Texas, there are approximately thirty-five clubs organized for the sole purpose of hearing book reviews. Some of these clubs have been organized by reviewers themselves; some have been organized, and then an outstanding person has been employed to give the reviews; others require that each

member of the club give a review a season. The majority of these clubs meet twice a month during a period of nine months. This means there are approximately six hundred and thirty reviews given to clubs in Dallas alone during nine months.

In the fall of 1931 a book review club was organized in Cortland, New York, as purely a local venture. This proved to be such a success that the club was asked to help organize other such clubs in neighboring towns. At the present time it is impossible to estimate how many clubs have sprung into existence in this one locality. Most of these places have found that once a month is often enough to hold meetings, and even evening hours have proved satisfactory. Men as well as women have found these evenings stimulating. Members of the clubs give their own reviews, and often they are asked to repeat their reviews for other groups. As was stated:

> Local clubs are consciously including many more book reviews on their programs. Informal book discussion groups, in the past few years, have sprung up like mushrooms around this area. Several afternoon groups meet, and more recently an evening book discussion affair was started by younger women.[1]

An extensive investigation of six central states—Nebraska, Iowa, Kansas, Missouri, Oklahoma, and Arkansas—was made during the summer of 1939 by Dorthea B. Hoover. The figures that she received from the General Federation of Women's Clubs alone, indicated that these six states had two thousand seven hundred and sixty-five federated clubs, and each club,

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[1]Burl J. Lellogg, "Book Review Clubs in a Regional Program," Wilson Bulletin, November, 1936, p. 23.

according to the chairman of literature, averaged at least two book reviews a year. This indicates that in a year's time there are approximately five thousand five hundred and thirty book reviews given for federated clubs alone in these states.[1]

Libraries are sponsoring book reviews in two different ways—by cooperating with book review clubs and by conducting reviews themselves. Many clubs hold their meetings in the local libraries; some clubs assist the libraries by buying their own books, reviewing them, and then giving them to the libraries. One organization in Ames, Iowa, sponsored, in cooperation with the public library, "Evening with Books" twice a month during seven months; reviews by members of the college faculty, ministers, or other prominent citizens attracted large audiences.[2] Often the libraries conduct book review clubs, and bring to the surface many older books of distinct educational value. Many libraries have staff members who are sent out to different clubs to review books, and some have been known to present such reviews over local radio stations. Last year over Station KFDM, Beaumont, Texas, a member of the library staff gave a fifteen-minute review of a new book once a week. In Miss Hoover's survey, she discovered that seven of the twenty-eight local radio stations investigated had book reviews or talks

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[1] Dorthea B. Hoover, "Our Town Talks about Books," Saturday Review of Literature, March 2, 1940, pp. 12-14.

[2] Ibid.

arranged by the public libraries.[1] It was particularly interesting to find that in the replies to the questionnaires sent out by the writer of this thesis one reviewer reported that out of seventy-five reviews presented yearly, ten per cent of her reviews were sponsored by libraries. Another reviewer stated that out of one hundred and fifty reviews presented yearly, five per cent of her reviews were sponsored by libraries.

That the book review can be heard on the radio is undoubtedly evidence that its popularity is becoming widespread, since the radio reaches more people in a shorter length of time than any other means of communication. Book reviews can be heard over national networks as well as over local radio stations. A few local stations that have found this type of radio program successful are to be considered first. Station WOI, conducted by the Iowa State College at Ames, for fourteen years has regularly broadcast book reviews, summaries, and book news. In 1925 this began in order to stimulate interest in reading. The reviews consisted first of a weekly half-hour of reviews and summaries; in 1928 they expanded to the point of reading aloud entire books daily from 9:00 to 9:30 a. m.[2] G. E. Spohn, of St. Olaf College, Northfield, Minnesota, for the past sixteen years, has been giving weekly radio talks on

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[1] Ibid.

[2] Ibid.

books. His purpose is to propagandize the reading of good books. He says:

> Within the last week I have received quite a lot of responses from listeners, and I was very much interested to hear how many told me they not only heard the talk, but actually read, and in quite a number of instances, bought the books which I discussed. That, of course, is the thing I am looking for.[1]

Ruth W. Fuller, of Waban, Massachusetts, gives weekly talks over Station WIXAL. She is known among publishers as one of the most effective of book lecturers.[2] A program of this kind to be heard over the Columbia Network is that of Dr. John T. Frederick of Northwestern University, Evanston, Illinois, who broadcasts each Tuesday, from 4:30 to 4:45 p. m., and each Sunday, from 9:30 to 9:45 a. m. over Station WBBM, Chicago.[3] One of Dr. Fredrick's radio scripts has been included in the appendix in order to illustrate his type of reviewing.

In the past few years many large department stores have been offering a variety of cultural activities in an attempt to attract customers to the stores. Some of these activities are: diction lessons, music recitals, French and Spanish lessons, children's theatre work, and oral book reviews. Sometimes the reviews are presented weekly; sometimes they are presented more

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[1]Response from questionnaire.

[2]Ruth W. Fuller, "Speaking of Books," Publishers Weekly, April 3, 1937, p. 18.

[3]Radio Guide, December 22, 1939, p. 17.

often; repeat reviews are given if the crowds justify it, and generally they do. Bullock's, Incorporated, May Company, and J. W. Robinson Company, all located in Los Angeles, California, have presented book reviews in their stores for about the past eight years. Sanger Brothers, in Dallas, Texas, has offered this activity for the past seven years, and Titche-Goettinger Company, Dallas, Texas, has presented it for the past four years.

Besides the department stores that are presenting the book review, there are also book stores that are sponsoring this activity in two different ways. First, book stores are advertising through the book reviewer. Ruth W. Fuller gives talks on current literature in the Community Playhouse at Gloucester, Massachusetts, and in her newspaper advertisements she names the book shop where the books she discusses may be purchased.[1] Virginia Cole Pritchard, of Los Angeles, California, presents book reviews for many different organizations, and at each review she distributes among her audience printed lists of her book recommendations for the month. At the bottom of the list is printed, "Courtesy of Vroman's Book Stores."[2] Second, some book stores are presenting a type of the book review as an attempt to stimulate reading and as an aid in book selection. Miss Fuller, mentioned above, also gives book

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[1]Fuller, op. cit., p. 18.

[2]Response from questionnaire.

talks in the Gloucester Book Shop, Gloucester, Massachusetts,[1] and Mrs. Mildred Lively gives similar talks in Cokesbury Book Store, Dallas, Texas. These "Book Chats," as they are called at Cokesbury Book Store, are presented often, but not regularly. Mrs. Lively also serves as a respresentative for the store and is sent to clubs, parent-teacher associations, and even occasionally out of town to give talks on books. Sometimes from five to fifteen books are reviewed in one hour. This store also conducts a "Children's Hour" once a month, during which time as many as ten books are reviewed in order to help the children with their book selection, for their object is to stimulate reading in the young as well as the old.[2]

The book review is being used in the church as a means of making money for church organizations and as a part of the educational program of the church. Home missionary societies, guilds, and other church circles are sponsoring book reviews as a money-maker, instead of the rummage sales and bazaars that have been promoted in the past. As part of the educational program of the First Congregational Church of Los Angeles, California, Virginia Cole Pritchard presents monthly book reviews.[3] Last winter the evening sermons of the pastor of the Community Church at Manhattan Beach were book reviews.

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[1]Fuller, op. cit., p. 19.

[2]Personal interview with Mrs. Lively, March 16, 1940.

[3]Response from questionnaire.

He reviewed such books as Henry Thoreau, Days of Our Years, Reaching for the Stars, and others. Some churches present certain of their members in book reviews once a month and allow the audience at each meeting to choose the book they wish reviewed for the next month. From the forty reviewers who filled out the questionnaire, twenty-nine of them reported that a certain per cent of their reviews have been for churches. The per cent of the reviews of each reviewer sponsored by the church may be obtainned by referring to the Appendix.

Book reviews are becoming popular in the schools in two different forms. First, they are being offered as an attempt to stimulate reading. In numerous schools book reviewers are brought into the schools, and outside reading credit is given to the students attending the reviews. In some towns the children's librarian of the public library goes to the different schools regularly and presents book reviews of the latest children's books. This has been a practice in Beaumont, Texas, for the past several years. For the last two years in North Texas State Teachers College, Denton, Texas, a series of book reviews has been presented by members of the faculty and college staff. The reviews were given weekly for twenty-three weeks and were open to the public. Second, reviews are being used in schools as a money-maker for parent-teacher associations and other school organizations. In South Park Schools, Beaumont, Texas, each fall a Book Interpretation Series is sponsored by the Parent-Teacher Association. A book review

is presented each week for four weeks, and professional reviewers are employed to give the reviews. This activity has been carried on for seven years.

In the past, theatres have been known to present book reviews in connection with their regular movie programs. A staff of reviewers, whom they sent from one theatre to another until they had been presented in each theatre in their circuit, was employed. However, this practice has waned in most places, but there is a possibility that it may be revived again.

It has been difficult to obtain definite data as to the demand for the book review, but through these specific examples, and through the forty questionnaires that have been returned, some estimates may be drawn. From the questionnaires it has been learned that there are persons presenting from two to two hundred and forty book reviews a season. The average season takes in a period of nine months. From these forty reviewers who filled out the questionnaire, it has been estimated that there are approximately one thousand eight hundred and two book reviews given in a season. Since three of the reviewers who filled out the questionnaire are not in Texas, it may be stated that approximately one thousand four hundred and fifty-two book reviews a season are given by the thirty-seven Texas reviewers.

From Miss Hoover's investigation, replies were received from one hundred and thirty-seven different towns and cities—from a village of six hundred and twenty-five persons up to

cities of one-half million. The following results were drawn from this investigation:

Book Reviews (or talks) in 137 Towns in 6 States:	
124 Book Clubs or Groups (Averaging 14 reviews a year.	1,736
1,041 Other Study Clubs (Presenting 2 to 6 reviews a year)	4,031
237 Professional Reviewers (Averaging 20 reviews a year)	4,740
28 Local Radio Stations (Presenting reviews or book talks from 3 times a year to daily). . .	1,532
37 Libraries (Presenting book-review meetings). .	296
Total Reviews . . .	12,335[1]

[1]Hoover, op. cit., p. 13.

CHAPTER III

THE PREPARATION OF THE REVIEW

The purpose of this chapter is to give suggestions in regard to the process of preparing the review for presentation. The points to be considered are book selection, some standards by which books may be judged, and the actual content of the review.

One of the first problems that a reviewer faces is book selection. Since it is humanly impossible for the oral reviewer to read all the books that are published in order to select a book for reviewing, it is obvious that guides are needed to aid in the choice of a book; and fortunately there are a number of helpful ones. In the Appendix there can be found a list of such guides. These newspaper book pages and periodicals usually carry lists of "best sellers" and reviews of the latest books. Some of these reviews are more reliable than others, but none of them should be regarded as infallible; their statements should not be taken as law and gospel, and disagreement with them is often justifiable. It is impossible for them to cover the entire field. Many reviewers support the author and the publisher instead of the reader, and consequently the reader does not get an unbiased opinion of the book. One writer has voiced his opinion of the written review in the following manner:

> Book reviewing is held in general disrepute by many intelligent people. Its faults are all too well understood. Books are reviewed by professional blurb writers purely for commercial considerations. They are reviewed hastily, after an ill-digested skimming of the chapter headings, by opinionated individuals who like to air their own ideas. They are reviewed favorably for publishers. They are reviewed purely from a point of view sympathetic to the editorial policy of the particular journal. Seldom are they reviewed from a point of view sympathetic to the purpose of the author.[1]

According to J. B. Hubbell, the technical journals and such periodicals as The Yale Review and The Saturday Review of Literature should be excluded from such implications, but he does say that a vast majority of critical articles and reviews today are written by men and women who lack thorough scholarly training and who do not know the results of scholarly research.[2]

After the written reviews have been read and evaluated, it is obvious that one would compile a list of the books that might prove interesting, take the list to the book store or public library, and ask to see the books themselves. Often a prospective reader has discovered whether or not a book is interesting to him by spending a few minutes glancing through its pages, sampling the content, observing the print, and estimating the size. This may not seem a fair test to give a book, and yet it is one that many people find helpful.

The subject of book selection is somewhat vague, for

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[1] J. C. Bowman, Contemporary American Criticism (New York: Henry Holt and Company, 1926), p. 266.

[2] J. B. Hubbell, The Enjoyment of Literature (New York: Macmillan Co., 1930), p. 156.

it depends to a large extent upon the individual. The selection is determined by one's own opinion, which is influenced more or less by one's experiences, interests, and imagination. It also depends upon one's knowledge of literary value, and it is in regard to this that the writer has attempted to gain some definite information.

In order for one to know the true value of a book, it is necessary to have some standards of judgment—a system of criticism—by which a book may be judged as to its merit. Objections have been raised concerning an excessive practice of literary criticism, but as Mr. Hubbell says:

> In a sense all objections to the practice of literary criticism are inevitable as long as there are books to read and people to talk or write about them. In one way or another every reader performs the function of a critic. We cannot help forming and communicating estimates of what we read. We all have something that passes for standards, but we ought to be able to form and defend standards that are reasonable and sound.[1]

If this is the case, then exactly what is literary criticism? Mr. Winchester defines it as "the intelligent appreciation of any work of art, and by consequence the just estimate of its value and rank."[2] "Criticism," says Mr. Hubbell, "means judging, weighing; it involves the findings of merits as well as defects."[3] A third account, given by F. V. N. Painter, is:

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[1] Ibid., p. 24.

[2] C. T. Winchester, Some Principles of Literary Criticism (New York and London: Macmillan Company, 1908), p. 313.

[3] Hubbell, op. cit., p. 18.

> Criticism, as its etymology indicates, is the act of judging. Literary criticism endeavors to form a correct estimate of literary productions. Its endeavor is to see a piece of writing as it is. The end of literary criticism is not fault-finding, but truth. The critic should be more than a censor or caviler. He should discover and make known whatever is commendable or excellent.[1]

The study of literary criticism, as thus broadly defined, might embrace all general principles by which a work might be judged, but it is to be considered here in a narrower, more precise sense, with a view to determine only the essential qualities of a work of literature. Out of the great mass of material written on this subject the writer has attempted to sum up and set down what seem to be the essential points to be considered in judging a book. These points are: content, form, and spirit. Fiction and non-fiction are to be treated, but fiction will be given more consideration, as there is a greater amount of fictional material published, and it is perhaps the most widely read of any form of literature.

First to be taken account of is the content. In fiction the content involves purpose, the degree of fact or truth, characters, plot, and setting. The purpose of a fictional work is usually thought of as the author's idea—a concept which he has tried to put into visible form. The reader should be able to see and feel this concept clearly and to determine what degree of success the author has had in making his idea clear.

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[1]F. V. N. Painter, Elementary Guide to Literary Criticism (Boston: Ginn and Co., 1904), p. 1.

An author's purpose may be any number of things, as Mr. Painter has explained in his treatment of this matter in regard to fiction. He states that:

> Sometimes the author merely aims at telling an interesting story which has no other significance than to provoke a smile or a tear. Sometimes it may be intended to illustrate a period in history or the manners of a particular locality. Sometimes it is designed to throw light on some phase of human character or human experience. And again, it may be a vehicle for conveying some form of teaching or for illustrating the growth of culture and character. In studying a work of fiction the purpose should be clearly apprehended, for the merit of a novel or romance depends in a measure upon the author's aim and his degree of success in realizing it.[1]

The next question that occurs in relation to the content of fiction is the degree of fact or truth that a book should contain. It is evident that the story is not factual. It cannot be since it is fiction, but the thought should conform to the main currents of life. Ruth Averitte says that if life in a given book is presented wholly from the dark side or wholly from the bright side it does not contain fundamental truth. She states:

> Man has his feet on earth, to be sure, but his head is raised toward heaven. It is so because it is the truth of his nature to be so. A novelist must show the duality of life—the two internal aspects inseparably joined if his work is to endure.[2]

According to Mr. Winchester, a book should tell as much fact or truth as possible; it should tell it correctly, and it should tell it with such perspicuity and method as to be easily under-

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[1] Ibid., p. 20.

[2] Averitte, op. cit., p. 118.

stood. However, in defense of imaginative literature he says that it need not be, and cannot be, rigidly faithful to the external facts of life, since it attempts always to give a representation, and not an exact transcript, of life.[1]

The characters in fiction should represent human nature; they should be clearly individualized, and reasonably consistent. Not only should their physical appearance and experiences be clearly pictured, but also the workings of the human mind and heart. "Everything that happens in a story," says Mr. Painter, "should be consistent with the characters themselves, with human nature in general, with the laws of cause and effect, and with those larger moral laws that make for human brotherhood. The characters should be differentiated and furnish contrasts."[2]

The plot should show unusual powers of invention, the action should be probable, and the story should hold its readers. The story should set out toward a definite end and move steadily toward that end until it is attained.[3] The incidents that keep the story moving toward this end should be interesting, absorbing, or thrilling, and they should carry the reader forward irresistibly to the conclusion. One author states: "The incidents may be loosely connected or they may be so skillfully ordered as to arouse the reader's breathless interest. A

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[1]Winchester, op. cit., p. 43.

[2]Painter, op. cit., p. 59.

[3]Edwin L. Shuman, How to Judge a Book (New York: Houghton Mifflin Co., 1910), p. 46.

skillful plot pre-supposes dramatic talent."[1]

The setting or environment of a novel is usually given through description of one kind or another and many fictional works are made dull by too much illustrative background. As Mr. Painter says, "The descriptive passages should be true to fact, and graphic enough to enable the reader to picture the scenes in his mind, but they should not be so long drawn as to encumber or impede the story."[2]

Close to the novel in popularity is biography. While biographical writing is by no means a new department in literature, few standards have been evolved for its literary form. Most of the critical comments are generalizations; consequently, the reader finds himself with no adequate guide to follow. However, in order to approach the subject with some degree of organization, biography may be dealt with under the same subject headings as fiction. If this is the case, the first point to be viewed under the content of biography is the purpose. Personality is the core of biography, and the aim of the biographer is to re-create a life as it was actually lived. The biographer must go behind the historical facts and find the man. The life pictured must have a deeper significance than that created by dates and data. It must reveal the marks and indications of the soul. It should re-create an individual so that he stands out

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[1]Painter, op. cit., p. 30.

[2]Ibid., p. 34.

from the historical background as a unique character. However, the life which he is revivifying must be anchored to the historical facts of his age and environment. In order to determine the degree of fact or truth that a biography contains one should necessarily be a student of both history and literature, for fact is the axis on which biography revolves.[1] However, according to Llewellyn Jones, distinction should be made between works of original research that are documented and of value to the reader and works which are primarily for the purpose of entertainment. Distinction also should be made between those works which treat their subject historically, giving a picture of the character of the man as determined by his times, and those which treat their subject from a critical point of view, interpreting the character in the light of the twentieth-century standards.[2] If this distinction is made, a biographical work cannot be condemned for not containing all fact and truth. Since the sole purpose of biography is character study, and since it is generally considered to have no true plot, no special attention will be given these points. However, what already has been said in regard to the setting of a novel also may be applied to the setting of biography, for it is true that no biographical work should be made dull by an excessive amount of description. In giving a critical analysis of an autobiography the same plan

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[1] Averitte, op. cit., p. 197.

[2] Lewellyn Jones, How to Criticize Books (New York: W. W. Horton and Co., Inc., 1928), p. 154.

may be followed as has been suggested for biography.

Other non-fictional works that the reviewer may occasionally be interested in reviewing are: travel books, volumes of poetry, collections of short stories, collections of essays, and drama. However, it is not the purpose of this writer to go into details concerning a critical analysis of any of these types of literature, as it is her belief that the majority of oral book reviews are confined to fiction, biography, and autobiography. Occasionally drama may be reviewed, but this is only a special case of fiction; hence, the content of a play may be analyzed in the same manner as a novel, except for the setting. Where the setting of a novel is given through description, the setting of a play is explained through stage directions. And as one author says: "In the play the subjective elements have to be exhibited through action—or to some extent, though this is hardly dramatic, described by other characters—while in the novel they may be treated in innumerable ways."[1]

Frequently one hears reference made to the style of a book or to the style of the author. Just what is meant by style? It is evident that every author, whether he writes fiction or non-fiction, has some sort of style. It may be clear or obscure, simple or florid, good or bad; but, according to Mr. Shuman, it is generally this that keeps a book readable.[2] Mr.

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[1] Ibid., p. 154.

[2] Shuman, op. cit., p. 117.

Shuman describes style as having

> . . . beauty in it, thought under it, sincerity all through it, and character behind it. Verbal and imaginative beauty alone will not suffice to make and keep a book readable. The secret lies deeper, in the author's personality. . . . . It makes itself felt in the author's sense of form, in the rhythm of his periods, in his taste for refined imagery, in almost imperceptible shades of emotional and intellectual quality, in the instinctive harmonizing of the words with the theme. It appeals to all the reader's sensibilities. A perfect style has musical cadence for the eye, emotional sincerity to touch the heart.[1]

It is the author's sense of form, that is, the manner in which the words and phrases are arranged which has much to do with conveying the thought. These verbal forms give pleasure and satisfaction to the reader, but they must be handled with care or this pleasure may be ruined. One critic has explained this use of words and phrases in the following manner:

> Individual tastes may justly differ, but the ultimate verdict of approval will be given to that style in which there is no over-coloring of phrase, no straining of sentiment; which knows how to be beautiful without being bald; in which you never find a thicket of vague epithet; in which the word, though simple, is the one right word. Such writing, whatever be its content, is the perfection of form, and its effects, if not quite so imperative at first, are lasting.[2]

The manner in which a book is written not only helps express the thought of the book, but it also aids in conveying the spirit of the book—the emotional and imaginative element. It is this emotional element that gives a book permanent interest,

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[1] Ibid., p. 118.

[2] Winchester, op. cit., p. 225.

and that causes one to read and reread the same books. If it is great literature, any number of readings will not exhaust it. Mr. Winchester has interpreted this desire to reread a book—fiction or non-fiction—by explaining that "the emotion felt from reading is gone shortly after the reading, but it will be renewed whenever the book is read again or remembered. Thus, the book is returned to again and again as a stimulus to the emotion. This it is that keeps the book alive."[1] The emotional appeal and imaginative appeal of a book are usually developed in close correspondence by writers whose emotions are deep and strong, but sane and well controlled. It is this combination of emotion and imagination that causes an author to put his heart into his work, to create an honest, sincere, and true-to-life piece of literature.[2]

Edwin L. Shuman has set down some questions concerning the content, form, and spirit of a book. He suggests that when a reader has perused a book he should pause and see how well it measures up to the following questions: "Is its matter essentially true, well chosen, worth while? Is its form pleasing and in conformity with the laws of literary art? Is its spirit sincere, attractive, touched with any fine feeling?"[3]

Just what should be included in the content of the oral

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[1] Ibid., p. 42.

[2] Ibid.

[3] Shuman, op. cit., p. 21.

review is a matter that differs. Some books require that more attention be given certain points than others. For instance, should an author's life have a definite bearing on the book, it would prove necessary to dwell longer on this matter than otherwise. Naturally, biography more than most books requires that much of the discussion be devoted to character analysis. If it is the manner in which the book has been written that has caught the reader's attention, more stress would be put on style; perhaps the reviewer will read or quote from the book to illustrate this point. Some reviewers particularly enjoy stressing the author's philosophy, or picking out each humorous bit to retell. Reviewers have been known to review books differently for one organization than for another. One group might want a review strictly for entertainment and request that the entire story of the book be given, whereas another group may seek reviews as a guide to reading and desire more literary criticism and less story. Hence, it can be seen that the content of the oral review is a variable subject. For the purpose of bringing order out of chaos, an attempt has been made to organize what authors have said concerning this matter and to compile the views of the reviewers. First to be viewed is the information received through the reading of books and articles pertaining to this subject.

It is an accepted fact that practically any form of public speaking consists of the introduction, the body of the speech, and concluding remarks. Therefore, since the oral book review is a form of public speaking, the first point to discuss is the

introduction of the oral review. Just what should the introduction contain? Writers on this subject agree that the introduction should consist of some brief information concerning the author, the title, the classification, and the purpose of the book. In regard to the author and the title Stella E. Haverland says:

> Even though in introducing you the chairman has indicated the work to be discussed, you should mention both the author and the title at the beginning and conclusion of the review. The title is often significant, and a brief explanation may help elucidate it for your hearers, who probably know little or nothing about the work.[1]

Ruth Averitte believes that a mention of the author is not sufficient—that the author wrote the book and is due considerable recognition. She contends that if the book selected for the review is the author's first venture in the literary field, this acknowledgment should be made; if he is an established writer, a brief statement concerning the nature of his work should be given.[2] It is the belief of May Lamberton Becker that still more concerning the author should be included in the introduction, but the author's whole life should not be revealed. She says:

> Select only what bears on his career as a writer, or better, on his book. If, for instance, it should be a novel with its scene laid in a college town, especially one that calls the youth of

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[1]Stella E. Haverland, Oral Book Reviewing (Boston: Meador Publishing Co., 1938), p. 23.

[2]Averitte, op. cit., p. 179.

> today to account, it is important to know the qualifications of the author to speak on American college life, so his education and teaching experience would be worth telling about. It was important to Arnold Bennett's novels that he once worked on a fashion magazine.[1]

If, in the introduction, the book is to be classified, this can be done in few words, but it is well worth mentioning. For as Ruth Averitte says:

> In appraising a book it is well to know from the outset what type of a book it is; that is, into what class or general division it should logically be placed. Is it a historical romance, a novel of the soil, a story of philosophical inclination, a non-fiction commentary on some phase of life, or simply an example of light fiction? Sometimes a book may correctly fall into two entirely separate classes.[2]

If the purpose of the author is to be made clear somewhere during the review, the introduction seems to be the logical place. In the preceding pages the importance of the author's purpose was stressed in the discussion on literary criticism. However, it is vital that the motive of the book should be clear not only to the reader, but it should also be clarified in the analysis presented to the audience. Regarding this Mrs. Averitte believes that the reviewer should try to establish an identity with the creative mood of the writer and that through such identification she perceives the essential core of the work from which the emotional and thought-content

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[1]Mary Lamberton Becker, Books as Windows (New York: Frederick A. Stokes Co., 1929), p. 140.

[2]Averitte, op. cit., p. 195.

originates.[1] It is this core that is considered the author's purpose, and a reviewer that ignores this motive or purpose is unsatisfactory. Mrs. Averitte continues to express the importance of making clear the author's purpose in the following words:

> The writer had a definite purpose in his mind when he wrote the book. Why should he labor a year or ten years on a book unless he had a specific reason for telling his story? He is attempting to transfer some particular idea or conception. Every character he has created contributes to that central aim. Every incident has a relation to it. Even his style is dominated by it. A review, therefore, which attempts to deal with the story-material without reference to the aim or motive is a failure, regardless of the manner of presenting or of the person who gives it.[2]

In treating the body of the review one is really treating the content of the book, and one of the first questions to be faced is how much of the content of the book should be related? Should the entire story be told or should just enough to arouse interest be related? Should the outcome of the plot be revealed or should it be left to the discovery of those who will read the book? The matter of how much of the story to tell is a debatable question among reviewers, but the writers on this subject consistently agree. Mrs. Averitte believes that the entire story should not be told, that there is a delicate distinction between adequately presenting the subject and exhausting it. She believes that a review should be a

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[1] Ibid., p. 195.

[2] Ibid., p. 199.

combination of critical analysis and enough story to arouse interest in the book.[1] To quote this author on the matter:

> A review is never a rehash. It is a combination of story and criticism. If you confine it to story alone, you spoil the reader's enjoyment of the book. If you confine it wholly to criticism, your audience will not know what you are talking about. You will need to introduce enough of the contents to make the book intelligible to your audience. Then leave the rest of it for them to enjoy through reading.[2]

Amy Loveman expresses herself quite frankly in regard to this matter in the following sentences:

> The detailing of the plot of the novel, it seems to me, is the poorest method to pursue for a review of any sort, unless such a notice is intended for the express purpose of making its readers free of the necessity of reading a book in order to be able to talk about it. On general principles I should say that a review that is to be read to a club would as a minimum requirement demand sufficient outline of the contents of the volume under consideration, whether it be story, history, or biography, to give an idea of its character, direction, and point of view, but not enough to slack or discourage interest in the incidents of its narration. I should think, present sufficient incidental discussion to permit the club to place the volume in relation to others in its field, both contemporary and earlier, something of the background of the author and of the trend and development of his work, and, finally, of course an evaluation in critical, though not academic, terms of the qualities of the book under review. Whatever can be introduced that is germane to the work and that will whet interest in it is legitimate material for inclusion in its discussion. What is the cardinal sin in the more informal reviewing that purposes demand as well as in the more measured notice which is designed for publication is lack of perspective, lack of detachment, and dullness. Which brings me back to where I began, for what could be duller than

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[1] Ibid., p. 199.

[2] Ibid., p. 205.

a plot recounted in detail?[1]

Another problem to be taken into consideration in the body of the review is how much of the review should be devoted to character analysis and setting. Again, this depends to a large extent on the book. Often character portrayal dominates the theme of the book, and some books combine character and scene as the important achievement, while others translate the setting and atmosphere into human emotions, and it is this that makes the book important. Character analysis and setting generally play an important part in the book in some way, and attention should be given to these separately or should be included in the unveiling of whatever story is told. In regard to character study one person says:

> Discuss the main characters and their relation to each other. Point out their importance in the story, how convincingly and accurately they are delineated, and how well they hold your interest. Read brief passages of both description and conversation that reveal best the character analysis.[2]

The important part that the characters and setting have in the theme of the book is expressed by this same writer in the following manner:

> The setting may be the dominant feature or a minor part of the story. It is the element which lends reality to the narrative and includes not only scenery, but manners, dress, and dialect of a period and locality. One should study the manner in which the author has harmonized local color and character

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[1]Amy Loveman, "On Book Reviewing," Saturday Review of Literature, July 27, 1935, p. 28.

[2]Haverland, op. cit., p. 32.

> delination to create appropriate feeling for his theme. The theme or "central idea" is the unifying force of any narrative.[1]

The critical analysis of the review is sometimes dealt with separately from the other points mentioned, and sometimes it is paralleled with the revelation of the story, using details from the book to illustrate points. Sometimes it consists of what authorities on the subject have had to say about the book, of the reviewer's own evaluation of the book, or sometimes it consists of both. However, Stella E. Haverland believes that regardless of what the critical analysis consists the audience should be allowed to formulate an opinion of the book first, and then the critical estimate should be given.[2] Ruth Averitte states that it may be handled in this manner or with the revealing of the story.[3]

In the conclusion of the review, as in the conclusion of most speeches, one strives for an effect of climax or completion. All threads of thought are brought together in an attempt to produce an effect of satisfaction. It is this that usually leaves a lasting impression in the minds of the audience. The conclusion may include a summary, a restating of the title and author, mention as to whether or not the author has fulfilled his purpose, a comparison with outstanding books

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[1] Ibid., p. 32.

[2] Ibid., p. 31.

[3] Averitte, op. cit., p. 201.

of its class, and an arresting quotation. It may not, and probably will not include all these points, but, "whatever form it takes," as Ruth Averitte says, "it is the indispensible gesture which gives the review finality and permanence."[1]

The authors of books and articles on book reviewing agree more consistently on this subject of content than do the reviewers answering the questionnaire. From the volunteered information given by the reviewers as to the general content of the review, many opposing beliefs have been expressed. For example, one person stated that she spends more time on working up the introductions to her reviews than on the actual preparation of the content of the book. In the introduction she includes interesting facts about the author and anything else that she feels is important in regard to the book. She devotes from fifteen to twenty-five minutes to the introduction, during which time she tries to prepare her audience for the book, and only spends the remainder of the hour giving the high spots of the story. She does not believe in spoiling the reading of the book for the audience, but in trying to help the audience to get more enjoyment from the actual reading of the book for themselves.[2] On the other hand, another person has said that she spends little time on the introductions, but tells the story in full, as she believes this to be what the public most appreciates.

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[1] Ibid., p. 207.

[2] Personal interview, March 16, 1940.

"In that way," she says, "a busy woman knows current literature without time and money spent for reading."[1] In opposition to each of these points of view, still another reviewer has said: "I use different methods when reviewing for different organizations. For clubs I give the entire story, trying to give what the author had in mind when writing. But for a library I would give just enough to arouse interest."[2] Similar beliefs as to what a review should contain have been expressed by two other persons. One writes:

> Facts about the author and his or her reasons for writing the book are always popularly received by the audience in any book review. I don't try to save reading the book for those attending my talk. I try to stimulate the people there to go and read it.[3]

The other states:

> I devote ten to fifteen minutes to an introduction which consists of the author's life, previous books, comments by other critics, but especially the motivation or theme or purpose of the book. My own criticisms, character analysis, and such matter, I reserve for inclusion in the body of the review—it being my purpose always to explain a book rather than simply to tell a story. Naturally, I choose those sections of the book for re-telling or reading which confirm or "top" my own opinion as to the motivation. The thing which I attempt to do is to give the spirit or heart of a book rather than just the outline of the story.[4]

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[1]Response to questionnaire.

[2]Response to questionnaire.

[3]Response to questionnaire.

[4]Response to questionnaire.

There also are conflicting opinions as to whether or not a critical analysis of the book should be given in the content of the review. G. E. Spohn of St. Olaf College, Northfield, Minnesota, who gives book talks over the radio once a week, made the following remark concerning the inclusion of a critical estimate:

> I try as much as possible to speak about books which have some permanent value, and the fact that I select them to talk about is in itself, of course, a judgment of my estimate of the book. But I do not, in my talk, stress critical judgment or evaluation.[1]

Concerning this point another reviewer has said:

> For the most part, I would hesitate to give a critical analysis of a book. It isn't hard to make people dislike something. I consider it much harder and more important to make them like it.[2]

And still another person has written:

> I try to keep my own opinions entirely out of a review, but I doubt if I succeed in every case. It is very tempting to direct attention to any special art or weakness in an author's work, but when this does creep into a review, it is made briefly at the place where such a characteristic is most apparent.[3]

Mr. J. H. Keen of the University of Texas, views this matter somewhat differently. He has said:

> I attempt to show what the author was trying to say, why that idea forced the author to impose the book on us at this time. But most of my talk is on the style, the language, and details such as faulty introductions.[4]

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[1]Response to questionnaire.

[2]Response to questionnaire.

[3]Response to questionnaire.

[4]Response to questionnaire.

In summing up the answers to the questionnaires in regard to the content of the review the following data were received:

1. Eight persons did not answer all of the questions concerning the content. They simply stated that this depended entirely upon the book.

2. Thirty persons devote some time to the author.

3. Twenty-six persons devote some time to what critics have said of the book.

4. Twenty-seven devote some time to their own critical analysis of the book.

5. Twenty-seven devote some time to character analysis.

6. Eighteen persons tell the story in full.

7. Twenty persons tell just enough story to arouse interest.

8. One person tells the story in full seventy-five per cent of the time, and just enough to arouse interest twenty-five per cent of the time.

9. One person tells the story in full fifty per cent of the time, and just enough to arouse interest fifty per cent of the time.

CHAPTER IV

THE PRESENTATION OF THE ORAL REVIEW

Not only does the oral review require mastery of the subject, but it also requires an ability to present the subject in an effective manner. It is the purpose of this chapter to reveal what has been learned concerning the presentation of the oral review. Again, however, there is a difference in the opinions of reviewers concerning the method to be used. Shall the review be delivered from notes, from a fully written script, or memorized? Just what method seems to be the most satisfactory? The writer will present the methods used by reviewers, what has been learned through experimentation in the oral book reviewing class where different methods have been tried, and what writers on public speaking have said concerning methods. Also, there will be presented some fundamental principles that make for effectiveness in presentation.

First to be dealt with is the information the reviewers themselves have given in regard to the methods they employ. One reviewer states: "I never read from the book, and I never deliver a review from notes. My programs are done entirely by memory." In opposition to this, another person has said: "I never review a book without writing out every word of my evaluation and delivering it from my script." A different method used from either of these is told by a third reviewer: "I seldom read from the book, as I usually memorize the choice sections

that I want to impress upon the audience. I do not take the book with me to a review, but usually have a few notes jotted down to keep my logical sequence of thought." A fourth reviewer has stated: "I deliver most of my review from notes, but always try to read portions from the book in order to give the audience a sample of the author's style." From these remarks it can readily be seen that the reviewers do not use identical methods in presentation.

From the reviews that the writer has heard, it has been interesting to find that two of the most effective and successful reviewers in Texas employ entirely different methods in the presentation of their reviews. One delivers her reviews wholly from memory, talking sometimes for as long as an hour and a half without the use of a note, a book, or a manuscript. The other reviewer always uses a fully written script from which she most effectively reads her review.

The writer, with three other graduate students, has been in an honors class in oral book reviewing. In this course each student has had an opportunity to present before an audience a review each month. Different methods of presentation have been tried, and the advantages and disadvantages of these methods will be presented. The methods used are presentation of the review extemporaneously, presentation of the review by reading from a manuscript, and a composite method—writing the review out ahead of time and speaking extempore.

The first method to be discussed is the extempore

delivery. This involves careful, definite, and special preparation before the review. As one source relates:

> It means that you have read carefully, studied sensibly, and organized your material skillfully before you stand up to speak. It implies that you have known for some time what you were going to talk about and have done what you could to be ready. The extempore method implies that you have not prepared your speech word for word, sentence by sentence, but you know thoroughly well what you are going to say—how you are going to start, how continue, and how close. Everything is ready but the wording, and you provide that as you go along.[1]

This method causes the reviewer to come in closer contact with her audience, to be more creative, and more communicative. She is forced to be working every minute of the review; consequently, she is vital and alive and her review is more spontaneous. This method also gives the speaker more freedom from the stand than when a manuscript is used. In a way this is believed by some to be the hardest kind of speaking, but it is also believed to be one of the best. According to Weaver, Borchers, and Woolbert, it has the following advantages:

> 1. It insures adequate preparation, and guards against wrong direction and waste of time.
> 2. It sets you on your feet feeling free and communicative.
> 3. It gives you the chance to profit by inspiration.
> 4. Lively people can often make better sentences and make better choice of words face to face with an audience than they can back home at their desks. One definition of a bright speaker is the person who gets his brightest ideas right in the process of speaking.
> 5. It gives you a chance to say the right

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[1] A. T. Weaver, G. L. Borchers, and C. H. Woolbert, The New Better Speech (New York and Chicago: Harcourt, Brace and Co., 1938), p. 334.

> thing, judged by what you see while studying your audience. Many a speech written out at home missed fire because the speaker does not feel the audience. If you are so well prepared that you know exactly where you are going and how, then when you are looking your audience in the face, studying their moods, you are in much better position to get into close communication with them. You can be more "natural."[1]

On the other hand there is danger that one's sentences will not be so well constructed and one's words not so carefully selected as when thought out ahead of time.

The second method is that of reading from the manuscript. This means that the review has been written out verbatim and will have been practiced numerous times. In this type of speaking a person's sentence structure and choice of words are likely to be better than when speaking extemporaneously, and she is apt to have a more even flow of speech. However, the review is very likely to sound stilted, and the reviewer is prone to lose the audience contact that is so important. The reviewer is not so vital and alive unless she is thinking the words of the printed page through at the same time that she is speaking them, which is a difficult thing to do. This method has been explained by Weaver, Borchers, and Woolbert in the following words:

> This is both the easiest and the hardest manner of presenting a speech. It is the easiest because all you have to do is to read the words without any effort at finding them except with your eye and say them with the mouth. But audiences cannot be interested this way; they have to feel that the speaker is alive, awake, and caring for what he says. . . . . If you read from manuscript, take special pains to see that your

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[1] Ibid., p. 334.

> mind is centering actively on the thought; that your voice and body are as lively as they would be in conversation.[1]

The third method that has been used is the composite method of delivery which is a mixture of writing the speech out ahead of time and speaking extempore. In using this method a complete manuscript of the review is written, but particular pains are taken not to memorize the manuscript. However, by the mere work and concentration of writing out one's thoughts a large part of this is retained in a person's mind. Therefore, when it is time to deliver the review, the reviewer makes no effort at all to remember what she has written, but keeps her thought on her general outline. Nevertheless, in the process of extemporizing, much of what she had written will come back as first aid. As a consequence she is free to do that vital thinking which is the best part of extempore speaking, and yet she does not have to stumble and hunt around too much for language. However, there is a possibility that the reviewer may be mentally tied to the paper—that she will unconsciously strive to recall some of the written material and not be as mentally free and active as otherwise.

A fourth method of delivering a review, which has not been used in this class but which is used by some reviewers, is the method of committing the review to memory word for word. In this type of delivery the reviewer has the advantage of being able to look directly at her audience during the entire review,

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[1] Ibid., p. 336.

since she does not have to refer to a script or notes. Her flow of language will probably be more even and smooth, and her sentence structure and choice of words more nearly perfect. But one of the greatest dangers of this type of speaking is that the audience is likely to feel that the reviewer is not speaking to them and for them but at them, and "it is likely to be dull or stiff or high flown,"[1] as one source indicated. This same source continues to say of memorized speeches:

> It is like any other interpretation; before it can be delivered effectively, it must be thoroughly understood and felt. Yet most deliverers of memorized speeches merely pronounce the words without realizing and feeling what they say. So the memorized speech is to be used by people who can take the written or printed page and make it live again.[2]

Since so many methods are used in the delivery of a review and each has proved successful, what are some of the fundamental principles that make for effectiveness in presentation regardless of the method employed? What certain elements prove effective in any method? Why is it that one person can hold the attention of an audience for an hour; whereas, another person has difficulty in holding one's attention for any length of time? Why is it that one person may be successful, another unsuccessful, when identical methods in presentation are employed?

Mental alertness, spontaneity, audience contact, physical alertness, voice control, good diction, personality and

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[1] Ibid., p. 335.

[2] Ibid.

naturalness all help toward effectiveness in the delivery of a review. The term mental alertness means that the reviewer is thinking the review through clearly at the same time she is delivering it. It means that she thinks every idea through as if it were the first time she had conceived the idea. If she is mentally working during the review she revisualizes every situation, re-creates every character, and experiences the events with such spontaneity that the story seems new to her as well as to the audience. In this case the audience is more likely to understand what the reviewer is attempting to transmit and to visualize the same things she is visualizing as she progresses. If the reviewer is alive, alert, creative, and spontaneous, she should be able to give the review innumerable times without losing the enthusiasm of the first presentation. If the reviewer is absorbed with the ideas that she is presenting, somewhat of a mental current between her and her audience should be created. If the reviewer has warm, intimate feeling toward her audience, they will naturally respond to such a feeling. This harmony between reviewer and audience is termed audience contact.

Mental alertness is closely related to bodily alertness, for efficiency in thinking depends on a general mastery of the whole body. Thinking in a speech situation can be carried on effectively only when bodily control has been achieved.

> Many people fail in speech not because they are incapable of thinking, but because they cannot control their bodies sufficiently to think in a speech situation. The strain of speaking puts kinks

> and tensions into their muscles and renders them helpless in the work of thinking.[1]

If a person is to succeed as a reviewer, she should develop a complete and fundamental mastery of muscles. Her body must be alive and ready to act, but there should not be wasted movement or such tension in the muscles that the speaker is inhibited and strained. She must have animation and control. This means that the muscles should never be completely relaxed; some degree of contraction, tension, or tone should always be present, but the tension should never be noticeable and should never attract attention to itself.

Awareness of a speaker's mental alertness is created in the listener through the speaker's visible action and her voice. These then are the reviewer's tools—her means of expressing inner meanings. Visible action includes posture, movement, and gesture. The manner in which a reviewer walks on the stage, or walks to her stand, even if there is no stage, may influence the attitude of the audience toward her. The way that she stands in front of her audience to deliver her review, her movements of head, of arms and hands, of torso, of face, will reveal inner meanings—meanings that speak for or against her. Every movement contributes to her effectiveness or handicaps her. When a reviewer first appears before an audience, posture is her primary technique in controlling the mental processes of those to whom she speaks.

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[1] O'Neill and Weaver, op. cit., p. 51.

> Your posture should suggest ease and control. It should indicate a definite, direct interest in your audience, a desire to communicate with them just as sincerely as possible, a lack of fear of the audience, and a reasonable degree of confidence in your capacity for the work in hand.[1]

A slumped attitude suggests lack of mental alertness, but a certain degree of relaxation should be present in order to allow freedom of movement. After bodily control has been learned, the movements that the reviewer chooses to make will seem natural to the audience. That is, if a stand for her script or notes is used, whatever way she chooses to use the stand will appear natural. Some reviewers have acquired freedom of movement to the extent that it seems perfectly natural for them to move away from the stand. Others remain directly behind the stand during the entire review. If the reviewer has bodily animation and control, either method should be successful. Occasionally movement in regard to the stand is used to show transitions in thought. In any case the speaker should attempt to use the stand in such a way that it will not come between her and her audience and that neither of them will be conscious of it.

The other tool by which the reviewer transfers meanings to her audience is the voice. If the reviewer is going to convey richly and fully her meanings, whether intellectual or emotional, she will need a flexible and controlled voice. In dealing with voice one has to consider its four elements: quality, force, time, and pitch.

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[1] Ibid., p. 55.

The quality of the voice depends largely upon the speaker's emotions, and changes in quality will reflect inner feelings—emotional attitudes. The amount of enjoyment an audience receives from a review is often determined by the extent to which the reviewer can make her listeners feel with her characters—can create a sympathetic understanding of them. A quality of voice that will respond to these emotions will then be found an indispensable asset to the reviewer. At all times a pleasant quality of voice makes listening easier. Any audience is more willing to sit and listen for an hour to a person with a rich, warm, colorful voice than to one with a harsh, irritating voice. Many a poor review can be tolerated if the reviewer has a pleasant speaking voice.

Force is closely related to quality in stirring up emotional reactions. The manner in which force is applied—whether in sharp, explosive jerks of excitement or the even, sustained pressure of deep emotion, or the irregular patterns of ordinary conversation—will convey to the audience the speaker's attitude and arouse in them corresponding feelings. The degree of force, too, must be carefully gauged. One should speak in a tone loud enough to be heard, but not so loud that it hammers. Shouting may give the impression that the speaker is too emotionally stirred up by what she is saying. Speaking too softly may reflect that she is not sufficiently enthusiastic over the review. A certain amount of force also is necessary in impressing upon one's audience a reviewer's sincerity and earnestness. The skillful use of force greatly aids a speaker in

revealing to an audience her exact intellectual and emotional meanings.

The timing of one's speech will be found an accurate means of revealing intellectual content. Important thoughts will be given more time than less important ones, and the proper relationship of thoughts can thus be made clear. Pauses serve as punctuation of the review, indicating thought relationships and giving the audience time to respond to what has been said and to be ready for what is to follow. The right use of pauses can add variety to the review and can contribute definitely to its effectiveness.

Pitch is the element of the voice that reveals more than any other the fine, intellectual distinctions of meaning. The person who speaks on one level is handicapped in making her meanings clear to an audience. A wide range of pitch is necessary if fine shades of meaning are to be brought out, and variety in pitch is one of the speaker's greatest aids in combatting monotony.

Variety in all of the four elements of sound is the keynote to the successful transfer of meanings vocally. A voice flexible enough to respond to her every thought and feeling should be the goal of every reviewer.

That a reviewer should speak distinctly and clearly is obvious. Without being pedantic one should be accurate in forming both vowel and consonant sounds. One's diction should never call attention to itself through slovenliness or affectation.

Slovenliness of articulation suggests slovenliness of mentality. Affectation is generally thought of as being anything that is not natural with a person, and unnaturalness can quickly alienate an audience.

When a reviewer has mental alertness, spontaneity, audience contact, physical alertness, voice control, and natural sounding diction, she is more capable of projecting her personality. And whatever this elusive quality called "personality" is, it can help or hinder the success of many a review.

CHAPTER V

THE POSSIBILITIES OF BOOK REVIEWING AS A VOCATION

The purpose of this chapter is to present information in regard to the possibilities of book reviewing as a vocation. Specific examples of persons who give book reviews will be presented in order to determine how much time is devoted to book reviewing and how much remuneration is received. Information secured from the employers of reviewers in regard to their attitude toward this matter will be included. Data received from the questionnaires in regard to the number of persons who are doing book reviewing as a part-time or full-time vocation or as an avocation also will be given.

Out of the demand for the oral review there has arisen a large and growing group of persons who are presenting reviews. These reviewers are made up of writers, members of college and university faculties, librarians, literary critics, ministers, graduates of colleges or universities who have majored in literature or speech, and club women. The fact that there are so many people presenting reviews arouses the question in one's mind as to why they have chosen this activity. Are they receiving only cultural satisfaction or are they receiving pay for their reviews? If so, are they receiving remuneration sufficient to justify one to adopt book reviewing as a full-time profession,

or should it be chosen as a part-time profession? With this in mind, the writer will first present some information concerning people who are concentrating their attention on book reviewing.

Miss A_____ who is one of the outstanding book reviewers in the southwest at the present time, is regularly employed by one of the largest department stores in Texas. She gives reviews for this store at least once a week and often two and three times a week. She has been employed by this same store for the past four years, and the store has increased her pay yearly. She receives a standard price for all reviews, regardless of whether they are reviews given for the first time or are repeat reviews. In addition to the reviews that she gives for the store, she presents about thirty per cent of her reviews for clubs, twenty per cent for churches, five per cent for schools, five per cent for book stores, and five per cent for theatres. In all, she presents approximately one hundred and fifty reviews during eight months, which is the length of her season, and is presented in approximately sixty towns and cities, in Texas, Louisiana, Oklahoma, and New Mexico. Miss A_____ receives an average of forty dollars for each review, which makes her yearly income approximately six thousand dollars. This particular person cannot fill all the requests that she has for reviews. She reviewed Margaret Mitchell's Gone with the Wind one hundred and eighteen times.

Another person who is spending much of her time reviewing books is Miss B____ who is employed by another large depart-

ment store in Texas. She reviews approximately twenty-four books a year and gives each review five or six times. She has said that she gives about one hundred and twenty-five reviews a year and receives twenty-five dollars for each review. This makes her yearly income approximately three thousand dollars. She is under contract to the department store to give each review for the first time for them and after this is free to accept outside engagements with clubs, churches, and schools. She gives about five per cent of her reviews for clubs, five per cent for churches, five per cent for schools, and eighty-five per cent for the department store by which she is employed. She has been employed by this same store for the past seven years and has observed a constant increase in interest for the oral book review. The store aroused this interest in the review by offering a cash prize to the Parent Teachers Association that had the largest attendance at the reviews each week.

Mrs. C_____ is a well known reviewer who presents approximately sixty per cent of her reviews for clubs and forty per cent for churches. There are eight clubs in Dallas, Texas, that meet bi-monthly, for which she reviews regularly. She is presented approximately one hundred times a year and reviews about fifteen books a year. This person is paid from fifteen to twenty-five dollars for a review; hence, it may be estimated that her yearly income is about one thousand seven hundred and fifty dollars.

Miss D_____, a university professor, finds time to

present approximately seventy-five reviews a year. She reviews from ten to twelve books a year and receives about seven hundred and fifty dollars, besides the remuneration she receives from her teaching position. Miss D_____ states: "I go to some places once a year, to some once a month, to others from two to four times a year. I began reviewing in 1931, and have given to date about 600 reviews. I often give an afternoon and a night review in some towns."

Mrs. E_____ is another person who is finding time for book reviewing in addition to her teaching profession. She is a speech teacher and gives about twenty-five or thirty book reviews a year. She reviews approximately eight books in a year's time and gives about sixty per cent of her reviews for clubs and about forty per cent for churches. Mrs. E_____ usually realizes about five hundred and fifty dollars a year from her book reviews.

There are two reviewers from California whose reviews have graduated into the lecture-recital class, in that they discuss current events, national and international, and present current books which give information on their subjects. Mrs. F_____ appears before audiences about two hundred and forty times a year and presents approximately one hundred and twenty-eight books. She is paid from fifty to a hundred dollars for her talks.

Miss G_____, also well known in Southern California for her book reviews, appears approximately one hundred times and

reviews about fifty books a season, which covers a period of eight months. She receives from ten to fifty dollars for her reviews, depending upon the size of her audience. Miss G_____ gives regularly one review each month for the educational department of the First Congregational Church of Los Angeles, and gives one review each month for the Los Angeles Public Library. She says she gives from twelve to fourteen reviews a month for clubs, and reviews occasionally for schools.

If these people are receiving remuneration for their reviews, who is paying this money and for what reason? Why are department stores offering this activity? Do they find that it pays? Are they satisfied with it? If so, the question arises as to what are the possibilities for others to review for other stores. In order to clarify some of these questions, interviews were held with the presidents of two department stores in Dallas, Texas—Sanger Brothers and Titche-Goettinger Company. Sanger Brothers has offered this activity for the past seven years, and Titche-Goettinger Company has offered it for the past four years. They have each employed the same reviewer since the origin of the review in their store and have raised their reviewer's salary yearly. Some of the reasons for their presenting reviews are as follows:

First, they believe that people must get in the habit of coming into the stores, and book reviews are one way of accomplishing this. If people do not buy when they come to reviews, they will, through habit, come back to the store to buy

at a later date. After they have formed the habit of coming to the store regularly, they are known by the sales people who cater to their likes and needs. The customer finds it pleasant to do business with a concern where her interests are considered. Consequently, the habit formed by a first favorable contact with the store through the review furthers an interest in the store that proves to be of monetary value.

Second, book reviews help to make people book-conscious, and by becoming book-conscious they buy more books. They may not buy the books that are reviewed, but other books may attract their attention either for themselves or as gifts. The stores with book departments have observed that their sales in that department increase during the period of reviews.

Third, when reviewers who are employed by stores are sent out of town to present reviews, they bring the name of the firm they represent before the people. As stores are not allowed to advertise in local newspapers, this is one method of advertising in other towns and cities.

Fourth, repeat reviews bring different people into the stores. A person who has previously enjoyed a review in a certain store will want her friends and relatives to take advantage of this opportunity, and they in turn will tell others.

Fifth, women find it convenient and pleasant to remain in the stores for lunch after a morning review, or to come to the stores early for lunch before an afternoon review. Therefore, an increase in business in the lunch rooms on the days the reviews are given has been observed.

Such a definite flux in business is felt on the days when book reviews are given that many departments of the stores will not allow their clerks to go out to lunch thirty minutes before and after reviews. Salespeople, too, are convinced that book reviews bring added business to the stores. This is something they "do not have data on, but faith in."

As the club is one of the most frequent sponsors of the review, the question naturally arises in regard to what clubs can pay for reviews. Do reviewers receive sufficient remuneration from clubs to justify one to attempt "free lancing" in this field? Dorthea Hoover says:

> Except for a limited few in the large cities or those whose reviews have graduated into the lecture-recital class, they probably cannot make a living by it—the usually meager program budgets of clubs rarely permit payment of more than five to ten dollars for a review; if more can be afforded, outstanding lecturers are obtained through national bureaus.[1]

How true is this? It is a known fact that some clubs do pay well for reviews—as much as thirty or forty dollars and expenses. But in these cases the reviewers employed are well known and have been in the work long enough to make a name for themselves. There also is a possibility of organizing one's own book review clubs, or securing the place as reviewer for clubs already organized. In such a case, what do these clubs generally pay? As a rule they consist of about twenty members, and each person usually pays fifty cents at each meeting. They

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[1] Hoover, op. cit., pp. 12-14.

meet on an average of once a month. This being the case, the reviewer receives approximately ten dollars a review. Sometimes the clubs meet more often, and some reviewers review for as many as eight or ten clubs a month.

What do churches and schools pay for reviews? There is no specific answer to be given to this question, but it has been estimated that they probably are not in a position to devote as much of their budget to reviews as are clubs. The amount to be expected from schools and churches usually averages about ten or fifteen dollars a review.

In regard to the possibilities of using book reviewing in connection with book stores, it has been found that those who are reviewing for the stores exclusively are generally employed as a representative and are expected not only to review books but to work in the store. In such a case it is not only necessary for a person to be able to review successfully, but also to possess some selling ability. It has been observed that the amount of money book stores pay their reviewers is not much more than is generally paid any employee, since the person is not paid by the review, but receives only a monthly salary.

The book reviews that are being given in connection with libraries are usually presented by members of the library staffs, and no extra remuneration is received for these reviews. There is no record of libraries' paying professional reviewers to give reviews.

The pay that can be expected from book reviews given on the radio depends wholly upon the station, the sponsor, and the

capability and reputation of the reviewer.

From the replies of the forty reviewers who answered the questionnaire it is seen that there are only four who are not receiving some fee for their reviews. Twelve are receiving adequate compensation for book reviewing to qualify as a full-time profession, and twenty-four are receiving ample compensation for it to qualify as a part-time profession. The minimum yearly income of the full-time reviewers is one thousand dollars; whereas the maximum is approximately twelve thousand dollars. The average income for a full-time reviewer is about two thousand dollars a year. The minimum yearly income of the part-time reviewers is twenty-five dollars, and the maximum is seven hundred and fifty dollars. The average yearly income of the part-time reviewers is approximately two hundred and fifty dollars.

CHAPTER VI

CONCLUSIONS

The purpose of this chapter is to draw conclusions in regard to the place of the oral book review in everyday life, the preparation of the review, the presentation of the review, and the possibilities of book reviewing as a vocation.

It can be seen by the large number of sponsors that the oral book review has gained, that the review is gradually making its place in the cultural life of the community. From this investigation it has been revealed that the most frequent sponsor of the review is the club. Other sponsors named in accordance with the frequency of the reviews presented are: churches, schools, theatres, department stores, book stores, libraries, and the radio.

The preparation of the oral review includes book selection, a knowledge of literary criticism, and an understanding of the content of the review. Book selection depends to a large extent upon the individual, her tastes and background. A knowledge of literary criticism also aids in book selection, and in giving an evaluation of the book in the review. Just what should be included in the content of a review depends largely upon the type of book and the audience for whom it is being reviewed. However, certain points are most likely to be included. These are: a clarification of the title, something about the author, a classification of the book, the purpose of the book, a

critical analysis, character analysis, and setting. How much of the plot should be revealed depends upon the purpose of the review. If the review is to stimulate reading, the plot will not be told in full. If the review is for intellectual entertainment, the entire plot will be disclosed. The oral book review is an interpretation of a book through the medium of public speaking, and regardless of the points that are included, it should have an entertainment and intellectual value.

In drawing conclusions as to the methods employed in the presentation of a review, it has been learned through experimentation and observation that the extempore method is probably the hardest method to use, but on the other hand, it is probably the most effective. Reading from the printed page has proved to be the most successful when actually quoting from the book than at any other time. However, it is obvious that the success of an oral review does not depend to as large an extent upon the method employed as it does upon the manner in which the reviewer uses the method. That is, if the reviewer is capable of delivering effectively a memorized review, the review will likely be a success. If she is capable of reading from a manuscript and keeping the review vital and alive, then it is possible that this method will prove effective. Consequently, it can be seen that whether or not a review is successfully delivered depends upon the person who delivers it and the mental, physical, and vocal equipment she has with which to speak effectively before an audience.

The possibilities book reviewing has as a vocation will depend to a large extent upon the reviewer and her ability not only to review books but also to make a place for herself in the field of book reviewing. Data from the questionnaires reveal that approximately one thousand four hundred and forty-two reviews are presented during nine months by thirty-seven Texas reviewers alone. The largest number of reviews presented by an individual averages one hundred and eighty-seven a season. The smallest number presented by one person is approximately two or three. It can be estimated that an average number would be about thirty-nine reviews a person, which would mean that each reviewer would present a small per cent more than four reviews a month. The largest remuneration received for a review by a Texas reviewer is forty dollars; the smallest, two dollars and fifty cents. An average would be approximately fifteen dollars a review. In this case, if a person presented four or five reviews a month and received fifteen dollars for each review, her approximate monthly income would be between sixty and seventy-five dollars. Although this is not a startling monthly income, there are many persons working eight hours a day for this amount. Consequently, one can make a living by book reviewing, and by referring to the chart in the appendix it can be seen that it is possible to secure an exceptionally good livelihood at this work. This depends wholly upon the individual, her ability and initiative.

Clubs as a medium for the profession should prove the

most successful if the reviewer is regularly employed by a large enough number of book review clubs. In this case, she will have to be located in a town or city sufficiently large to support many clubs, or she will have to be employed regularly by clubs in outlying towns or cities. If the reviewer is "free lancing," it is somewhat doubtful that clubs alone would prove a successful medium--that is, until she has made a name for herself and is in demand.

The whole problem of book reviewing as a profession sums up to the following facts. It is possible to make a profession of book reviewing. However, there are only a few persons who are using reviewing as a full-time profession, but many people are receiving some remuneration for their reviews. The amount of money a reviewer makes depends upon local conditions and her own ability and initiative. Naturally, a person who has become established and has proved successful can demand a higher remuneration than can an unacclaimed reviewer, as is true of any lecturer. In any case, at first she should not expect to receive more than ten or fifteen dollars a review. If she proves successful and if there develops a great enough demand for her reviews, she may receive more remuneration. Twenty-five to forty dollars and expenses is probably the most that could be expected, except in unusual cases. The club should prove the easiest means of receiving recognition as a book reviewer, as more reviews are given through this medium than any other. If one can become established with a department store, this will

no doubt prove the most stable means of livelihood. However, the field is narrow and not a large number of people are going to be able to make a full-time profession of reviewing. The demand is not strong enough at present to take care of a great number of reviewers, and the requisites of a good reviewer are high.

A P P E N D I X

ANSWERS TO QUESTIONNAIRE TABULATED

REVIEWERS	NUMBER OF APPEARANCES A YEAR	NUMBER OF BOOKS REVIEWED A YEAR	PERCENT OF REVIEWS FOR WHICH FEES WERE RECEIVED	PERCENT OF REVIEWS PRESENTED FOR: 1. CLUBS	2. CHURCHES	3. SCHOOLS	4. DEPARTMENT STORES	5. BOOK STORES	6. LIBRARIES	7. THEATRES	PERCENT OF REVIEW DEVOTED TO: 1. AUTHOR	2. WHAT CRITICS HAVE SAID OF THE BOOK	3. PERSONAL CRITICAL ANALYSIS	4. CHARACTER ANALYSIS	5. TELLING THE STORY	6. READING FROM THE BOOK	REVIEWERS WHO TELL THE STORY IN FULL	REVIEWERS WHO TELL ONLY ENOUGH STORY TO AROUSE INTEREST	FEES RECEIVED FOR REVIEWS
GROUP I																			
A	150	12	100%	30%	20%	5%	35%	5%		5%	5%		25%	25%	25%				$40.
B	130-150	36-40	100%	33⅓%	33⅓%						DEPENDS ON THE BOOK								$15 - $25
C	80	10-20	75%	12½%	12½%														$10 - $12
D	100	15	100%	95%	5%														$15 - $25
E	128	8	100%	75%	12½%	12½%					25%	INTRODUCTION			75%				$15 - $25
F	110	96	90%	90%	8%	1%			1%		BOOK CHATS ON SEVERAL BOOKS IN ONE HOUR								$10 - $50
G	240	128	100%	50%		10%	18%	24%			DEPENDS ON THE BOOK								$50 -$100
H	150	40	90%	40%	25%	15%			5%		10%				90%				$5 - $20
I	50	3	60%	30%	60%	10%					10%	10%	10%	15%	30%				$15 - $25
J	50	20-25	70%	10%						90%	10%	10%	10%	10%	90%				$20
K	120	24	100%	25%			75%				DEPENDS ON THE BOOK								$35
L	IMPOSSIBLE TO SAY		70%	25%				75%			BOOK CHATS ON SEVERAL BOOKS IN ONE HOUR								
GROUP II																			
M	42-50	8	100%	60%	40%						5%	10%	20%	25%		40%			$15 - $25
N											5%	5%	75%	15%					
O	25	8-10	100%	75%	25%									50%	50%				$10
P	20-24	6	100%	60%	20%	10%				10%	DEPENDS ON THE BOOK								$10 - $25
Q	75	10-12	90%	35%	30%	15%			10%	2%					75%				$3- $15
R	25	16	75%	87%	12½%						3%	2%	3%	8%	80%	10%			$10
S	50	11-12	100%								5%	5%	5%	80%					
T	24	10-20	100%	100%							REFER TO "LETS REVIEW A BOOK"								$10
U	50	15	50%	40%	50%	10%					5%	10%	5%	5%	70%	5%			$5
V	7	5-6	50%	75%	20%	5%					5%	5%	5%	5%	75%				$10-$50
W	8-15	4	90%	80%		15%	5%				1%	1%	1%	7%	90%				$10-$15
X	8-12		50%	75%	25%						10%	10%	10%	25%	25%	20%			$2.50-$10
Y	35	30	95%	80%	5%					15%	3%	2%	2%	10%	80%	3%			$10
Z	50	16	10%	50%	15%	10%					30%	10%	5%	20%	5%				$10
AA	12	6-7	100%	75%		25%					20%	20%				30%			$25
BB	30-50	36	100%	50%	50%						5%	5%	5%	15%	25%	45%			
CC	6	4-5	50%	100%							10%				90%				$5
DD	5	5	50%	80%	20%						5%	5%	5%	10%	75%				$5
EE	3	3	50%	50%	40%					10%	DEPENDS ON THE BOOK								$10
FF	12	12	60%	20%	40%	40%					DEPENDS ON THE BOOK								$15
GG	6	4		34%	33%	33%					10%	10%	3%	2%	50%	15%			
HH	50	20	100%	50%	25%	25%					3%	35	7%	10%	25%	5%			$5
II	4	4		100%							DEPENDS ON THE BOOK								
JJ	150-250	10	75%	50%	75%	10%				15%	DEPENDS ON THE BOOK								$15
GROUP III																			
KK	3-4	3-4								5%	5%	30%	30%	15%	15%				
LL	2-3	2								10%	15%	20%	20%	20%					
MM	50%	50		75%	15%	10%				5%	5%	0%	10%	50%	10%				
NN	20	8		50%	25%	25%				5%	5%	5%	15%	25%	45%				

THOSE IN GROUP I RECEIVE AN APPROXIMATE INCOME THAT WOULD JUSTIFY BOOK REVIEWING AS A FULL-TIME PROFESSION
THE INCOME OF THOSE IN GROUP II WOULD INDICATE A PART-TIME PROFESSION
IN GROUP III NO REMUNERATION IS RECEIVED FOR REVIEWS

APPENDIX B

PERIODICALS TO AID IN BOOK SELECTION

American Historical Review (Quarterly). New York: Macmillan Co., 60 Fifth Avenue.

American-German Review, The (Bi-monthly). Philadelphia: Carl Schurz Memorial, Inc., 225 South 15th Street.

Atlantic Monthly (Monthly). Boston: Atlantic Monthly Co., 8 Arlington Street.

Book Digest Review (Monthly). New York: The H. W. Wilson Co., 950-972 University Avenue.

Books Abroad (Monthly). Norman, Oklahoma: University of Oklahoma Press.

Booklist (Monthly). Chicago: American Library Association, 520 N. Michigan Avenue.

Bookmark (Monthly). Albany, New York: New York State Library, University of the State of New York Press.

Books, New York Herald Tribune (Weekly). New York: New York Tribune Inc., 230 W. 41st Street.

Forum and Century (Monthly). New York: Forum Publishing Co., Inc., 570 Lexington Avenue.

Journal of Philosophy (Monthly). New York: 515 W. 116th Street.

Library Journal (Bi-Monthly). New York: 62 W. 45th Street.

Library Quarterly (Quarterly). Chicago: University of Chicago Press, 5750 Ellis Avenue.

Nation (Weekly). New York: Nation Inc., 55 Fifth Avenue.

Nature (Monthly). New York: Macmillan Co., 60 Fifth Avenue.

New Republic (Weekly). New York: Editorial Publications, Inc., 40 East 49th Street.

New York Times Book Review (Weekly). New York: New York Times Co., Publishers, 229 W. 43rd Street.

Poetry (Monthly). Chicago: 232 E. Erie Street.

Saturday Review of Literature (Weekly). New York: Saturday Review Co., Inc., 420 Madison Avenue.

Scientific Book Club Review (Monthly). New York: Scientific Book Club, Inc., 80 Lafayette Street.

Theatre Arts (Monthly). New York: Theatre Arts, Inc., 40 E. 49th Street.

Time (Weekly). New York: Time Inc., 135 East 42nd Street and Chicago: 330 East 22nd Street.

Yale Review (Quarterly). New Haven, Connecticut: Yale University Press, 143 Elm Street.

APPENDIX C

(RADIO SCRIPT)

OF MEN AND BOOKS

presented by

NORTHWESTERN UNIVERSITY AND THE DEPARTMENT OF EDUCATION
OF THE COLUMBIA BROADCASTING SYSTEM
STERLING FISHER, DIRECTOR

with

JOHN T. FREDERICK, EDITOR, NOVELIST, AND PROFESSOR OF
MODERN LETTERS IN THE MEDILL SCHOOL OF JOURNALISM
OF NORTHWESTERN UNIVERSITY

January 23 & 27
The Columbia Network Tuesdays, 4:15-4:30 p.m. (Eastern Standard time)
Station WBBM, Chicago, Saturdays, 3:45-4:00 p.m. (Central Standard time)

Script No. 16
Price per script -- 3¢

WHERE THE RIVERS MEET, Ward Allison Dorrance (Scribner's)
THE DEVIL TAKES A HILL TOWN, Charles Givens (Bobbs, Merrill)

WHEATLEY: What do you think of when I mention the states of Tennessee and Missouri? John T. Frederick thinks of Where the Rivers Meet by Ward Dorrance -

WBBM ANN.: "A truly distinguished record of informal travels" -

WHEATLEY: And The Devil Takes a Hill Town by Charles Givens -

WBBM ANN.: "A highly imaginative and frequently hilarious novel of 'social significance'" -

WHEATLEY: Professor Frederick continues his literary journey from Vermont to Wisconsin, by way of Virginia and Tennessee.....

WBBM ANN.: Presented by the Medill School of Journalism of Northwestern University, and the Department of Education of the Columbia Broadcasting System!

WHEATLEY: Professor Frederick!

FREDERICK: I have often said that the purpose of our conversations about books is simply the sharing of my experience of reading with you. And of course the kind of experience one likes to share best is experience that he can describe without any qualification as pleasure. I have today particular pleasure in talking with you about the two books which have already been announced for our consideration: The Devil Takes a Hill Town, by Charles Givens, and Where the Rivers Meet, by Ward Dorrance. These books are greatly dissimilar, but they have something in common. That something is perhaps a reaching out beyond the horizons of their immediate subject matter to broader considerations of really great value.

The Devil Takes a Hill Town is a novel which has more fun, more of what the author calls robust American humor, than any other novel which has come across my desk in some little time. Mr. Givens is dealing primarily with the problem of a young preacher in a southern mill town, one Brother Wally. Brother Wally is far from being an educated man. He is far from being a strong man, except physically. But Brother Wally really wants to do some good in his life. He wants his preaching to mean something to the poor people of that town. And Brother Wally finds himself brought face to face with the problem of

conflict between the rich and the poor, between the interests of the mill owner and the rights of the mill worker. This is a problem such as we have become familiar with in many American novels recently, and rightfully so, I think. The remarkable thing about The Devil Takes a Hill Town is that Brother Wally's personal problems and the local problem become involved in the fundamental conflict between good and evil, and the great antagonists in that conflict become personified in this book. In short, The Devil Takes a Hill Town is primarily a "tall tale," a fantasy, a yarn of extraordinary and vigorous imagination. And, as I have said before, of humorous imagination. Perhaps I can best convey Mr. Givens' purpose, in which I think he has succeeded largely, by reading you something that he says about the book himself:

> That cheap southern labor will rise up someday and smite its exploiters few intelligent observers have the slightest doubt. As I have one of my characters say, "This country is too small to hide a factory in." It is — and northern industrialists who have moved south are rapidly finding that out.
>
> The primary object of the book is entertainment. If you read any "social significance" into it — and of course you will — you who know me well will understand that I have no social or political axes to grind, no "messages" to deliver. I have no sympathy with Communism nor with extreme Left Wing Labor; neither have I any sympathy with extreme Reaction. I'm just a middle-of-the-road American who is a bit distressed by the passing political and social parade.
>
> The class hatred I write of is an important part of the American scene of this day. To deny it or willfully fail to see it is simply stupid. But I don't see any reason why we shouldn't laugh a little while we worry about it, do you?

That is part of the introduction to The Devil Takes a

Hill Town, and an excellent explanation not only of Mr. Givens purpose but of the nature of his book.

And now for the second volume on our table today - Where the Rivers Meet, by Ward Dorrance. I spoke of "pleasure" at the beginning of the broadcast, and here again I want to reiterate that word; for here is a book in which I have found most genuine delight as a reader. A year or more ago I reviewed on this program an earlier volume by Ward Dorrance, called Three Ozark Streams; and when I prepared last fall a list of some fifty books which I recommended for Christmas giving, I placed at the top of that list, as some of you may remember, three titles as my own personal favorites, among which was this book by Mr. Dorrance.

Where the Rivers Meet is an account of excursions in a small boat — a powered canoe to be precise — in which the writer and two friends visited the confluence of the great rivers of the Middle West — the junction of the Missouri with the Mississippi, of the Ohio with the Mississippi, of the Tennessee, the Cumberland, the Wabash and other rivers with the Ohio. He has described this journey for us in terms of the most enchanting and vigorous detail, both as to persons and to places. More than that, he has given us, behind this foreground of his experience which he shares so richly, the background of this region's history. At every stop, at every river vista, he has something to tell us of the men who have been there before, and the part that place and those men have played in the history of America. This is a book of a new kind to me — a book in

which the experience of travel — highly personal experience — is completely and harmoniously integrated with historical backgrounds. The result is a book of exceptional value to any person who likes to know about his country, who wants to broaden his knowledge and appreciation of America itself, and in addition a book of the greatest liveliness and most dramatic value as an account of personal experience.

Mr. Dorrance is a teacher of French at the University of Missouri, at Columbia. He is the author, as I said before, of Three Ozark Streams, and of another volume called I'm from Missouri. He is, I think, one of the most promising, one of the most valuable men in American literature today.

Perhaps I'm talking too much about the book and missing the opportunity to make you know what I mean by sharing a few sentences of it with you. Here is what he has to say — a part of it — about the Missouri river:

> Evening brings a scene which we should like to share with outlanders, particularly dwellers by a stream called the Hudson, who hear that the Missouri is muddy and think it is coffee-colored. If they could see it tonight, judging it not by a cup or a bucketful but by these cranberry-colored sunset miles; and now that dark has almost come, by the rose and olive, boiling silver! If they could see this brutal distance tinted acre by acre, dimmed by a mist that rises as from a spring!

And another bit about a camp beside the Missouri:

> Here we sit about the breakfast fire. With the smoke of driftwood, the fishy mist of the river, our coffee has made a good smell! How exaggerate these small good things of earth? How are they small? On whose authority? Why rush to important things? Who says they are important? What do you remember of any twenty years? The chill rubber of nasturtium leaves

about your toes; the feel of your hand in the small of a back; the odor of coffee about a fire.

There are very few books in all American literature which I feel I can safely compare Where the Rivers Meet to or with. In fact, I can think now of only three, and all three were written by one man, a man named Henry David Thoreau. They are: A Week on the Concord and Merrimac Rivers, Cape Cod, and The Maine Woods. I know that is high praise. I know that I am speaking in terms much more large and sweeping than I usually care to employ in these broadcasts, but I am expressing a considered opinion. I believe that in Where the Rivers Meet, Ward Dorrance has made a contribution to American literature of permanent importance, and I believe that this man has more and greater work yet to give us.

Next week: Ivanhoe Keeler, Phil Stong (Farrar & Rinehart)
Restless Is the River, August Derleth (Scribner's)
Three Miles Square, Paul Corey (Bobbs, Merrill)

APPENDIX D

AUTHOR'S BOOK REVIEW SCRIPT OF

A GOODLY FELLOWSHIP

BY MARY ELLEN CHASE

This is the story of a life spent in teaching. Mary Ellen Chase has been teaching for thirty years, beginning in a rural school on the coast of Maine and concluding in Smith College, Northhampton, Massachusetts. She says she wrote this autobiography partly because she had been encouraged to do so, but mostly because she felt she would have a grand time doing it, and I think that she has.

Miss Chase has combined two arts—that of teaching and writing. Her sense of humor is delightful; her philosophy of life is beautiful. She is enormously happy and is not afraid to say so. She is honest, sincere, and there is not a false note in her song. She is a teacher and not an "educator," and what she knows of her job has been acquired, not through experiment, but through experience; not by theory, but by practice.

This book is, in a sense, a sequel to A Goodly Heritage that she wrote ten years ago. Mary Ellen Chase dedicates her book to the thousands of teachers today who come to their task as to a sport, regardless of the subjects they teach or the schools in which they are located; and especially to one among them, William Allan Neilson, who up until last year had been

president of Smith College for twenty-two years. She calls him "chief among the goodly fellowships of those who teach."

To give you more than one person's opinion of Neilson, I should like to read what William Lyon Phelps has to say of him. Phelps says:

> I have known many admirable College Presidents; but I have never known any one more admired, more respected, and more beloved by his students and his associates than President Neilson. In years to come he will be regarded as people in the south regard Robert E. Lee, with absolute reverence.

Miss Chase says that her mother was her first and always her best teacher. Her mother possessed all those natural gifts and qualities which have given rise to the term, "a born teacher." Her actual experience in the art had been brief, limited to two terms in a Maine rural school in which she taught at sixteen for five dollars a week, and to one year of teaching Latin in a Maine Academy. She married at eighteen, had three children at the age of twenty-two, and five others at more comfortable intervals in the years following.

The Chases lived in the small Maine village of Blue Hill. Among the thousand inhabitants of the village there were the usual tradesmen, fishermen, farmers, one doctor, one dentist, two ministers, and one lawyer, who was Mr. Chase.

The school of such a village was simply its school, and no one ever thought of it as either good or bad. This school had two teachers, and Miss Chase feels that she learned a great deal from these teachers. She can still bound Idaho at a moment's notice, still work cube root, still diagram the first

twenty lines of "Paradise Lost," and finds herself on solitary walks still declaiming "The Burial of Moses" and "Horatius at the Bridge."

However, it was her mother who taught her many things that she didn't get at school. It was this mother who understood, perhaps unconsciously, the first and cardinal principle of all successful teaching—that in order to interest others in anything at all, one must be oneself consumed with interest. She possessed a fine memory and a pleasing voice, and she recited the poems of Mr. Harvey's Reader so that the sing song way in which they were so often droned in school became an insult to both poet and poem. Mrs. Chase sang or recited as she rolled out dough for ginger snaps or cut out doughnuts. And Miss Chase says that "Jerusalem, the Golden" will always smell, not of milk and honey, but of doughnuts bobbing about upon hot fat.

Her mother was also a performer—an actor. She could "sell her stuff" because she was always incorporated within it. She says that a good teacher, consciously or unconsciously, recognizes the dramatic possibilities and potentialities in his profession as the mediocre or average teacher never does. In the classroom of the mediocre teacher there are always three distinct elements: the teacher, the subject, and the students. In the classroom of the good teacher there is no such division. The students are caught up with the teacher in a common ownership of that which he is re-creating both for them and for himself——just as in a good play the audience becomes for two hours

the actors and the playwright.

Her mother had never heard of the project method of teaching, but she encouraged her children to dramatize scenes from their history and readers. They learned fractions from cutting pies and apples. Her father supplemented the teaching of the mother, and his method involved endless repetition. He had a passion for dates and constructed on cards a game of dates which they played with him in the evenings. He also insisted on mental arithmetic for what seemed to her hours at a stretch. It was during these drills that she usually got a certain ache between her shoulders that she called "the number nine ache." The name has persisted for forty years since she always suffers the same malady in those hours before she finally acknowledges on the first of every month that the bank is a better arithmetician than she.

Once when she was ten years old her father woke her at midnight and ordered her out-of-doors. When she had stumbled down the stairs and into the field behind the house, she found her family gathered. It was August and the Northern Lights were filling the sky with sudden shafts of flame. Not a word was spoken and after ten minutes of silence he led his family back to bed. His one comment was, "Don't forget it." And I feel sure she never will.

At the age of thirteen Mary Ellen Chase entered the Academy at Blue Hill. Her teachers there were the most excellent of instructors. The pupils studied Latin the first year

and their Greek the next, as a matter of course. She had been looking forward to the day when she could begin these studies as her mother knew and loved Latin and her father read and recited Greek for pleasure. The very fact that these two subjects were hard only added spur and made them more enticing. Forty years ago there was a more basic respect for work of all kinds than there is at present. Today there are many easy roads and short cuts, but since they didn't expect them then, they were not disturbed when none was forthcoming. Miss Chase feels that much of the decline in the study of the classics can be directly traced to poor and uninspired teaching.

It was her father's idea that each of his daughters should teach a country school, either before going to college or as an interruption between the second and third years there. He contended that if you had anything in you at all three terms in a country school would bring it out. Miss Chase taught her school in the spring of her sophomore year and in the year following. She had entered the University of Maine at seventeen to continue happily in Greek and Latin and unhappily in higher algebra and trigonometry. She thinks her disgraceful record in mathematics and a love affair were the elements that convinced her father that she needed to get down to the brass tacks of life. He located her a school in Buck's Harbor, about twelve miles from her home. The school paid her ten dollars a week. There were some twenty-five families in this village and the school-teacher was the object of interest, comment, and suspicion. Her

appearance, manners, morals, and friendliness were far more important elements in her success or failure than was any mental equipment.

It was on a cold, bleak, foggy Monday morning that her father deposited her, "bag and baggage," on the steps of the Buck's Harbor schoolhouse and left her to sink or swim. His parting gift to her was a razor strop, and without its moral as well as physical support she felt that she should have given up teaching for good one-half hour after she had begun it. Her school was chiefly composed of boys of sixteen or older who were at school actually to discover of what "stuff" the new teacher was made. She began her teaching experience with a display of passions which she had never known she possessed before and with the aid of the strop. Hence, she had no trouble from discipline throughout eleven long weeks. She will always look with respect and veneration upon a razor strop, for it was this ugly object which resulted two years later in her choice of a profession.

Her school consisted of forty-nine children of varying ages—from five to sixteen. By the combination of certain classes she usually managed to leave her desk by supper time, but had absolutely no life left in her. Miss Chase feels it was she who was educated in Buck's Harbor and that she must have looked upon teaching as a sport, for on her last day there, when she gathered up her belongings and drove homeward, she completely forgot to collect her wages, and her father had to send her back for them.

The next year she taught in West Brooksville, a larger and more cultured little village, but it was here that she and all her students contracted whooping-cough. From November until late February they punctuated their teaching and reciting with monstrous reverberations.

Miss Chase believes that when she finished college in 1909 she was more fortunate in two respects than girls who are now finishing college and who want to teach. First, she had escaped those courses in the history, science, and art of education, and second, she was reasonably sure of a job. She thinks that these required courses in education may raise the level of mediocrity in teaching, but for the girl who is cut out to be a teacher they can't do much of anything but irritate her. In her day, if a girl wanted to teach she learned all that she could learn of the material which she was to teach, watched the teaching of it, decided which, if any, of her instructors she wished to emulate, and, when she set forth to teach, trusted to her own initiative, common sense, and enthusiasm to get across to her students what she herself had learned.

Upon graduation she joined the Clark Teacher's Agency in Chicago. This had been suggested by one of her professors, and it was this same professor who persuaded her father to let her go to Chicago, where she felt that Mr. Clark was eagerly awaiting her services. No one in this year of grace could be in as complete a state of blissful innocence of the world and its ways as she was when she set forth from Blue Hill upon her

journey to Chicago. She was to stay at a Bible institute, and upon reaching the La Salle Street Station, she was to pin a large handkerchief on her lapel and look for an elderly man with like insignia. The gentleman was there, but she felt that she would have been sure to have recognized him without his handkerchief since he alone could have emerged from a Bible institute. Miss Chase stayed two weeks at the institute, which grew "harder to take" daily. At each scanty meal they sang a hymn which said: "O to be nothing, nothing," and since she had come to Chicago with the express purpose of being something, she found this hymn exceedingly irritating.

One morning as she was returning to the institute from Mr. Clark's office, she was lingering on the bridge at Dearborn Street which crosses the Chicago River, watching a boat coming upstream. She heard some blowing of whistles and noticed the apparent haste of everyone but herself, and when she finally came to her senses she felt the bridge begin to rise in the air, and to place her in a very precarious position at an angle of some forty-five degrees. She resolved to cling to the iron supports with all her might, since she had not come to Chicago to meet her death. However, by the time she had made her decision there were shouts, more whistles, the bridge began to descend, the boat started backing downstream, and she was lifted to her feet by two policemen who had run on to the bridge from the nearest pavement. Once on the street she found herself the center of a strange assortment of men and women who were anxiously awaiting to discover whether she was mad or senseless. The

policemen thought she was attempting suicide, but after she told them her story, they let her go on her way. That was the only time during her stay at the Bible institute that it really looked good to her when she had once reached it. She hurried to her room and burst out in tears. For days she waited in mortal dread lest this exploit should appear in the paper and Mr. Clark would see it. However, fortunately it didn't, and Mr. Clark's confidence in her was not destroyed.

Some days later Mr. Clark summoned her to his office to tell her that a boarding school in Wisconsin, known as the Hillside Home School, had been favorably impressed by a letter concerning her and that the headmistress wished to see her. She headed for Wisconsin the next day, and it evolved that the headmistresses were as impressed with her as they had been with her letter. She got the job. The Hillside Home School was a school, a home, and a farm all in one, and each was never separated from the other. Ten years before John Dewey and Francis Parker, this school was looking upon each child as an individual and centering all its efforts on his reasonable growth, activity, and self-expression. For three years she lived and worked at Hillside. There were fewer rules there than in any school she had ever known. The spirit of cooperation was its one standard. They spent much time in the woods, as nature study was one of their most important subjects. Whatever vision or imagination she has been able to give to her teaching in the years since she feels that she owes to this school.

However, a kind of uneasy ambition prompted her to leave Hillside. She wanted, at twenty-five, to continue her study; so she secured a job, through the mother of one of her students, at a school in Chicago. It was called "Mrs. Moffet's School for Girls," and it was here that she was to teach odds and ends for her room and board and five hundred dollars. In addition she was promised the opportunity to begin her graduate work in the University of Chicago. In contrast with the informality of Hillside, life at Mrs. Moffet's was formality itself. The first moral value to Mrs. Moffet was duty, duty to her, to the school, to Chicago, and to "progress in general." Miss Chase says that for two years she heard duty so emulated as a virtue that years ago she cast it from her vocabulary as a spurious term. Mrs. Moffet also had an uncontrollable urge for letter writing, and since Miss Chase's job included teaching, being lady's maid,and private secretary, it was her place to write these letters. They wrote to President Wilson to tell him of their Presbyterianism and to rejoice in his; they wrote to John Galsworthy to tell him that the school had greatly profited by certain of his sketches; to A. E. Houseman to thank him for his poem on the cherry tree, and to Thomas Hardy to suggest a somewhat brighter point of view toward the universe.

Even though she was in a perpetual state of irritation at Mrs. Moffet's school, she was always able to see the humorous side of it all.

In the spring of 1913 Miss Chase left Mrs. Moffet's three weeks early and went to Europe on her own savings which,

consisted of five hundred dollars. She went primarily to study German, but she says that not one minute detail of that trip has faded from her memory today.

Through the recommendation of her German professor at college she took private instruction under Fraulein Franke, whom she found every day for six weeks sitting in the same chair in her apartment, dressed in the same clothes. At the beginning she made it clear that she taught no one who did not work, and Miss Chase says: "Had I known her meaning of that simple verb, I should then and there have fled from her awful presence as the scriptural children fled from the presence of the Elisha bears."

She rose every morning at six to work for four hours as she had never worked before. She had her lesson at eleven; at three she was back at work, and again at eight. Only from five until seven in the late afternoon did she dare leave her books to walk the Berlin streets in a hopeless attempt to forget this teacher who knew neither mercy nor patience. She screamed at mistakes and used a heavy yellow pencil upon the knuckles of Miss Chase's hands at the slightest error. Her eyes were constantly swollen from crying, but she determined never to let Fraulein Franke see her in tears. She says it is no wonder that she sees that hard and brittle city of Berlin through a strange, unfamiliar haze.

However, upon her return to Mrs. Moffet's school, she felt that she taught her German classes far better than ever before, but she was ill most of the time during this second year.

Her father died in February of that year, and after two months at home she became completely exhausted. In the summer her doctor sent her to the mountains in Montana. There she was thrown upon her own mental resources with no pressure from without. She read for long uninterrupted hours, kept on with her German, renewed her Latin and Greek, and lived in a world far more real than she had ever known it to be. She divided her months into weeks, a week of Hardy, a week of Shakespeare, a week of Pater. She discovered Dante in Montana, the metaphysical poets, and the dialogues of Plato. She had a large map of Europe tacked to a table and colored pins for opposing forces, which she moved day by day as she consumed the latest dispatches of the war. And it was here that she began to write. In April of that year one of her stories was accepted for publication by a Boston firm, and she received a check for one hundred and fifty dollars. She was so thrilled over this achievement that she sent a telegram to her mother and then proceeded to consume great quantities of chocolate ice cream all by herself in an ugly restaurant. This delicious fare has always been her indulgence, whenever procurable, in all hours of triumph.

It was here that she decided that she wanted to spend the remainder of her days teaching literature. It meant more and more graduate study, and she had no money. The little that she had earned from writing had been converted into eggs and milk and duly swallowed. Much more had been borrowed, so she had to teach again as soon as she was able and in any position she could secure.

Her doctor insisted that she not return east; so in September she found a job in a public school in Montana. She had never taught in a public school system and did not wish to do so, but it became more pleasant than she had anticipated. She liked her associates, and she afforded them amusement both through her ignorance and her handwriting. They were all required to write according to the Palmer Method of Penmanship, and until they satisfied the ideas and ideals of the Palmers they each sacrificed every month five dollars of their salaries. Since her monthly pay check was only eighty dollars, she naturally resented five dollars being docked because she couldn't write in a manner which she secretly despised. She practiced daily on the sentence, "I am pining for a pin to use in pinning," but since in the course of a year and a half she never learned to write it to the satisfaction of the Palmers, her salary remained at seventy-five dollars during her stay in this school.

In the autumn of 1917 she entered the University of Minnesota as a graduate student. She had been awarded free tuition and a scholarship grant of two hundred and fifty dollars a year. With two hundred dollars she had saved (and owed) and ten dollars a week she secured from writing a weekly article in a Sunday-School paper she managed her finances successfully enough.

In St. Paul's epistle to the Romans there is an acknowledgement which, she thinks, might well be placed over the entrance to all American graduate schools. This is: "I am debtor both to the wise, and to the unwise."

Miss Chase is persuaded both by direct and indirect evidence that the worst teaching known to all ages exists at present in certain of our graduate schools and mainly in English literature. Just why this is true, she has not been able to discover, but she is convinced that it is so. The knowledge of the professors is always apparent, their excitement effectually concealed. In regard to graduate schools she has often thought of the words from Samson Agonistes—"Calm of mind, all passion spent." John Milton further describes their teaching when he said: "No light but darkness is visible."

Miss Chase says: "Vision, that power of awaking the imagination, of exciting one's students to know more and more, of communicating the spell under which one has lived and studied—this it is that makes great teaching."

However, she absolves the Graduate School of the University of Minnesota from any such implications on graduate schools in general. She says that at Minnesota she was debtor only to the wise. She took her master's degree in English in 1918 and then took four years instead of two to complete her doctorate, for during this time she held a full-time instructorship in English.

Miss Chase gives some very interesting bits about her professors while in the University. She took her orals on the fourteenth day of May in 1922. She remembers it mostly because it was an expensive occasion for her. She completely demolished a new pair of silk stockings through rubbing one ankle against

the other in her extreme nervousness; she tore a new handkerchief into bits, and worked at a button on her new suit until she had torn a jagged hole in its jacket. But when she left her ten generous persecutors and walked homeward, she realized suddenly that she had at last fulfilled an ambition of many years.

After this she was promoted to an assistant professorship and remained four more years at Minnesota. During these years she also taught a night class in University Extension work. At the end of this time Sister Antonia of the College of St. Catherine asked her to join her staff as teacher of advanced composition. She held this post for three years, and she never enjoyed teaching more in any place. She had never seen happier people, or funnier for that matter, than the nuns at St. Catherine's. Her account of her stay in this school is unusually interesting reading. The same applies to the section of the book devoted to her experience in lecturing.

Miss Chase is not only a teacher and a writer, but she has spent a great deal of the time on the lecture platform. She says that a large section of the American public is unique in that it is more willing to be talked to than any other people under the sun.

She went to Smith College in the autumn of 1926. Like most New Englanders she had for years planned upon returning to her own part of the country. She had chosen Smith College partly because of its location. However, there was a still stronger urge toward Smith, and that was President Neilson. She

had read his books, knew something of his interpretation of English poetry, and had heard him lecture. She knew of the respect and admiration in which he was held by members of his faculty and student body. She had heard the story about Neilson, who, when a professor at Harvard had been cartooned in the Harvard Lampoon, sitting with a volume of Paradise Lost in his hands. Beneath the drawing was written: "Milton! Thou shouldst be living at this hour: Neilson is reading thee."

He smiled upon her desire to teach at Smith in January, 1926. She went to Northampton in September, and not for the fraction of a second has she ever wanted to be elsewhere. This feeling of contentment is due first of all to the attitude of the college toward education in general. Its ideal is the education of the entire personality of the student. It is concerned, not only with intellectual training, but with character and aesthetic development, with health and the intelligent use of recreation, with social interests and obligations, with knowledge of contemporary affairs, with respect for tradition and for the wisdom both of the past and the present. She admires the faculty at Smith for its great tolerance and respect for the opinions of others.

The brand of college student known as the Smith girl suits her admirably. She likes the associations with her students outside the classroom as well as within it. The students today seem to recognize no barrier of age. They look upon their teachers much as they look upon their contemporaries, and the

result is a wholesomeness of relationship, a give and take of experiences and thoughts which has transformed teaching from a task into a companionship.

It is to the president of Smith for the past twenty-two years that the college is forever indebted. A great teacher himself, his first and foremost concern was his faculty—they who taught with him rather than under him. To each and every member of his faculty he has been a friend and companion. To his home or office went those in need of advice or sympathy and not one was ever sent away disappointed. Mr. Neilson's "way" with his two thousand students differed little from his "way" with his faculty. He was loved by all, and this was partly due to his personal charm, his liking for everyone, his honesty, his humor, and his wisdom.

When the question of smoking came up and girls were misusing the privilege granted to them, he said to them one day in chapel: "Smoking is a dirty, expensive, and unhygienic habit, to which I am devoted." On one occasion when it was reported to him that two girls had been swimming in the public reservoir with friends from Yale, or Amherst, or some other of the nearby colleges, his anger was memorable. His last words to the girls were: "I want to make you understand distinctly from this day forth that neither the citizens of Northampton nor the members of the college care to have their drinking water flavored with Smith, Yale, Amherst, Harvard, or Williams."

Thousands of women remember countless things which

President Neilson has said to them, but among them all one stands pre-eminent. Over and over again he has said these words:

> The person who can afford to be alone with himself often and long acquires a quality of personal dignity which is dissipated and lost in any other kind of life. The self-possession, self-restraint, and patience which come only through the practice of solitude—these are essentials for the acquisition of a philosophy and a religion. And it makes all the difference in the world to your life whether you arrive at a philosophy and a religion or not. It makes the difference between living in a world which is merely a constantly changing mass of phenomena, and living in a significant, ordered universe.

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